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ROMANISM AND PROTESTANTISM
IN THEIR RELATION TO PAINTING.

It is often asked, is not Romanism more favourable to the development of high Art than Protestantism? Have not all the great monumental works of painting been produced by Roman Catholics? Have the Protestants produced a single great painter who has devoted his labours to the Church? These, and similar, are questions that occur more frequently than many of us would suppose, not in England so much as in other European countries; but even in this country the idea of an antagonism in Protestantism unfavourable to the development of what is termed historical painting does exist:—Romanism being assumed to be decidedly favourable, and Protestantism as decidedly unfavourable to it. We use the term Romanism without the slightest irreverential allusion; we merely wish to speak of these two different forms of Christianity, so far as they have been represented to be antagonistic as relates to the development of the art of painting; and as the impression of the inferiority of Protestantism is more than generally spread, its truth is a legitimate question of criticism for the consideration of this Journal; and the object of these remarks is to show that the assumed advantages of Romanism are founded on a few special circumstances which have no bearing on the abstract question itself, but are wholly derived from *ex parte* evidence, such as the destruction of works of Art by the iconoclasts of the sixteenth century, and a few other examples of local fanaticism. All reactions are violent at starting, but reaction is an abnormal state, especially in religious matters where the feelings are too often allowed to get the better of the judgment; and in the case of these iconoclasts, the supposed faults of a system were indiscriminately visited upon everything that proceeded from it. This was solely the result of party animosity; what one upheld, the other destroyed, and what brought this extraordinary vengeance more particularly upon the works of Art was, that the great mass of these works was in honour of individual saints, and not of the Church or the progress of Christianity itself. The very cessation of the iconoclasts is a virtual disclaimer of the principles which instigated them. There is nothing whatever antagonistic to the highest development of Art in Protestantism itself, whatever may be the feelings of some individual Protestants; Protestantism has no affinity whatever in this respect with Judaism and Mahometanism, which, on the contrary, are essentially antagonistic to imitative Art.

We were once told by an Italian gentleman in Florence,—"You English will never be painters, you believe nothing." It would certainly be very difficult to produce a picture of anything, where there is no faith in anything. Again by a learned German in Munich and an Art-critic too, it was asked:—"How is it that the English have never produced a single great painter; West was an American!"—of course implying a limitation of the designation great

painter, to History and Religion, as understood; and it is a limitation which courtesy may perhaps grant, on an occasion.

Here are certainly two hard positions, anything but flattering to the Englishman; we need not delay to examine whether they are true or not, but let us rather investigate how such opinions came to be entertained; there is nothing without its cause; the *never will* of the Italian seems to be borne out by the *never have* of the German; and although the admission about West may perplex the solution, it is evident that both impressions have proceeded from the same idea, that Protestantism is essentially antagonistic to the development of high religious Art, which is on the other hand signally fostered by Romanism.

Now, this is the question: is it so? Is the Romanist a better judge of the work of the Protestant, than the Protestant of his own work, or that of the Romanist? Assuredly not. It requires a long time to recover the effects of such excitement as is indicated in the ruthless iconoclasts both of England and Holland in the sixteenth century. All this long period was time lost to the Protestant; the period has scarcely yet expired. The Romanist, however, was still progressing on his course, his advantage, therefore, is incalculable; there can, indeed, as regards the past, be no comparison; the suggestion of the German, therefore, must accept, in this its answer; for it was, of course, relative as to what had been done elsewhere. We must then test the proposed question by the inherent qualities of the two elements themselves, or rather by the examples of the one that has produced so much, and ascertain what is peculiar to it, and what it has in common with the other. There are thousands of pictures in Italy and other Roman Catholic countries, which are decidedly opposed to the spirit of Protestantism; these, therefore, are peculiar to Romanism. But there are, again, thousands of a more universal character which Protestantism might unconditionally recognise; and these cannot be claimed by Romanism, because it is not to any peculiar virtue of Romanism that they owe their existence. Any English painter, notwithstanding his Protestantism, might and would be proud to own them; and, in this fact, is disproved the postulate of the Italian, regarding the Englishman's scepticism. On the contrary, one might safely affirm that there is little in any one of the greatest monumental works of the Italian schools of painting to which the Englishman might not cordially assent; and, therefore, as far as his mere belief, or Protestantism, is concerned, might not emulate. The idea that Romanism itself confers a talent upon its professor for anything extrinsic and independent of it, is too fanciful to merit the slightest consideration.

The question now very much resolves itself into an investigation of the peculiar and common grounds of these two great Art-provinces; and we will endeavour to show that their greatness is in the common, while the peculiar is without general interest, and however dear to local partialities, has never conferred the slightest dignity on Art.

Art was forbidden the Jews because they imitated the idolatries of the Egyptians; but in every part of the Scriptures it is *Idolatry*, and not Art that is deprecated. This is the spirit of the second commandment; we start, therefore, with the assumption that there is nothing inherently offensive in Art itself, in the imitation, or in the work of imitation, but simply in its abuse when made. The position or estimation of Art, accordingly, and its powers for good or for evil, depend upon the state of the human mind acted upon by it; for evil, where superstition and ignorance prevail,—for good, where wisdom and intelligence prevail; and this more or less according to the various degrees of superstition or intelligence.

With the early Christians, as in immediate antagonism with the Pagans of Greece and Rome, one of whose greatest characteristics was the love of images, images were magnified into a source of evils, and being viewed only in this light, were visited with the most inveterate anathemas, a crusade against them being inculcated as a Christian duty.

This was a period in which Art was avoided

as sinful, because imagined to be destructive to religion; and this opinion was maintained with all possible vigour, as long as any traces of Art-fostering Paganism remained in the civilized world. But no sooner had the Art-prohibiting religion attained the complete ascendancy, than the persecution ceased; and it was immediately discovered that Art, in itself, was so far from being inimical to religion, that it might be safely had recourse to to propagate that very faith, the zealous advocates of which, for three hundred years, had employed their greatest energies in sweeping it from the earth; not only visiting their vengeance on the work of Art itself, but on the artist also, who could not be baptised until he had forsworn his idolatrous profession, and who, if he recurred to it, was excommunicated. The celebrated Gnostic and philosopher, Hermogenes, against whom Tertullian wrote one of his treatises, was a *painter*; and this appears to have been as great an offence in the opinion of Tertullian, as his profession of what are termed Gnostic principles. The Gnostics of Africa were the only Christian sect of this period who did not follow the example of the Roman Church and wholly repudiate Art.

This Christian persecution of, or crusade against, Art, was at its height in the time of Tertullian, who lived in the second century; and it continued with some rigour until the close of the third; but in the course of the third, pictorial and plastic representations were mixed up with the early Christian symbolism, and were tolerated by the Church with certain limitations. The great limitation was that what was *adored*, was never to be represented. This was decided by the celebrated canon of the council of Illiberis, in Spain, in the beginning of the fourth century. This canon, however, literally prohibited pictures from the churches altogether, "*lest what was worshipped and adored should be painted on the walls.*" This was, however, a very important qualification of this picture prohibition, for the exclusion was the most limited possible; there was prodigious scope left for the development of Art, provided the spirit only of the canon were observed, and this is, in fact, all that was observed; saints were not adored, and accordingly their images were not excluded, and thus, in the Martyrology, a vast and exciting field was opened to the dawning Art. Some of the great prelates and writers of the fourth century point emphatically to Art as a means for the spreading of the Christian Church, as Gregory of Nyssa, and Gregory of Nazianzus; and Basilus of Caesarea even exhorts the painters of his time to perpetuate with their colours the martyrdoms of the saints. This was the great resource of the early Church paintings and mosaics; and this Christian Martyrology has ever been the most universal and distinctive theme of Art under the influence of Romanism; quite irrespective of the peculiar spirit of the several ages through which it has lived, down even to the Classic *cinque-cento* period, when the antagonistic spirit of Protestantism commenced anew against her Art the persecution which Rome itself had twelve hundred years before exhausted on that of ancient Greece, after a perseverance of about three centuries. The Protestant crusade against Romanist Art was, however, after the first outburst at the end of the first half century, more of a passive than an active character, rather *unproductive* than *destructive*, and so it is now. Protestantism has been unfavourable to Art not by what it has done, but simply by what it has left undone; inherent mischief, therefore, cannot be predicated of it, because it has not yet been tried; it has, like the Romanism of the first three centuries, only just outlived its blind animosity against that which its antagonist loved, for no other reason than that it was the delight of its antagonist.

About three hundred years after the promulgation of Christianity, the Romanist prelates at Illiberis formally excluded pictures from their churches; about three hundred years after the Protestant schism, Protestant prelates in London likewise formally excluded pictures from their churches; but as the Romanist exclusion appears to have been very shortly followed by a general admission of pictures into the churches,

we may hope that the Protestant prohibition will not prove more efficacious or lasting, although still vigilant even at this day, as a recent instance proves. It is a fact that we have still, in the middle of the nineteenth century, our Terricks, who will "not open their doors to Popery," in the shape of a pictorial illustration of scripture. But how difficult it would be to show wherein is the "Popery" in hanging over our altars, or on the walls of our churches, pictures of such incidents as "Christ blessing little Children," "Christ's Sermon on the Mount," "Christ weeping over Jerusalem," "The Feeding of the Five Thousand," "The Healing of the Sick," and endless others, expounding the religion of love, proclaiming and honouring its founder, in a manner at once intelligible and impressive, to the most simple capacities. These things are read and recorded in our churches, each picturing as he listens, according to his capacity; and faint and inadequate indeed must be the pictures of many, even of those who hear and understand the words of Holy Writ; but what idea must those form who imperfectly hear, and less perfectly understand! The miracles themselves were acted pictures for the multitude with whom preaching would not avail; what they saw indelibly impressed their minds; the eye in the humbler classes is always better educated than the ear; nearly all their notions sufficiently distinct to be practically available must be derived from what they see. This has been well understood for ages by those in authority, both in early and modern times; children will derive ideas with pleasure from prints when they will neither listen nor read, and many a child will read a story simply to gratify the curiosity raised by an impression received from a print. But to go to greater examples, Quintilian (*Inst. Orat.*, vi. 1, 32) gives an instance of the extraordinary power attributed to painting by the ancients. When a man was accused of some atrocious act, to secure an adequate punishment if guilty, his case did not rest upon the persuasive eloquence of the advocate, but a picture of the act was exhibited in court. Quintilian disapproves of this, and it was, in fact, greatly to the disadvantage of the accused, for the judge might be too much shocked by the contemplation of the act itself to impartially weigh the evidence: the means resorted to to make an impression were too strong; no eloquence on the part of the advocate for the prosecution could be considered an undue advantage, but an exhibition of the act itself took the mind by storm.

A modification of this principle was carried out in the middle ages; it was common in the courts of justice of the Low Countries to hang up pictures of remarkable judgments which had been made in the course of the world's history, those in which justice had prevailed to the exclusion of all other considerations. The pictures of the "Golden" Judgment of the Emperor Otto III., by Sturhouth—now two of the brightest ornaments of the gallery of the King of Holland, at the Hague—were only lately removed from the Justice Hall of Louvain, for which they were originally painted. A more appropriate example here, one, indeed, which perfectly illustrates the position, is that of Paulinus, Bishop of Nola, in the close of the fourth century: he decorated two churches, which he had recently built in his diocese, with pictures, and the Bishop himself gives an account (*NATALIS—Münster, Simsbilder, &c. Einleitung.*) of his motive for so doing, as it was such a rare thing to decorate a church with paintings in Italy. The Bishop's explanation is notable: it appears that drunkenness was then, as now, a very common vice, and the celebration of the festivals of the saints, by bringing large concourses of people together, afforded unusual temptations, and thus became incentives to drunkenness and other debaucheries.

Paulinus, therefore, in hopes to correct these abuses, as the people were unable to read, and, perhaps, indisposed to, or incapable of listening, imagined that his moral lessons might be most efficiently conveyed by graphic representations. He accordingly selected prominent passages of Bible history, and the Christian Martyrology; which by their novelty, their stirring incidents,

and attractive form would be sure, he thought, to promote reflexion and enquiry that would lead ultimately to the most beneficial results. The scheme was a noble one; there was nothing of Idolatry in these works, the most narrow-minded bigot could not distort their influence to any such tendency, they were destined to lift up the mind out of its sensual debasement, where nothing else would avail, to the elevated contemplation of noble deeds, and to the earnest imitation of worthy examples; that Paulinus met with some success there can be no doubt, though probably it was by no means commensurate with his intentions. His example was soon followed by other prelates and the subsequent misunderstanding of the objects of such works, is not to be attributed to any inherent impropriety in the works themselves but to the low debasement of the human mind, and the fault was, as the canons of several councils show, not in the people but in the priests, who gave an undue weight and influence to the works and the images of the saints, which on several occasions were decreed veneration, with the formal honours of salutation, the kiss, genuflection, and burning of lights: by Gregory II., in 730, and by Adrian I. in 787, at the second council of Nice, and lastly at the celebrated Council of Trent, in 1563.

This was the pure act of Romanism, and in opposition to the Eastern Church. That the real spirit of these decrees was not thoroughly understood by the populace is not remarkable. The grosser form of Christian idolatry commenced only with the priestly sanction of the veneration of images; of course not in themselves adorable, as Gregory himself explains in his epistle to Leo III., but as memorials of those whom they represented. Still this fine distinction in the face of injunctions for acts of adoration was not to be made by an uneducated populace, who knew only the images, and obsessed by a superstition commensurate with their ignorance, it was next to impossible for them to appreciate exactly the nature and purport of these memorials which their bishops had set up; and instead of examples of fortitude, and incentives to higher or nobler aspirations, they were looked upon themselves as sacred images and mediators, and from mere moral records or spiritual symbols, they were converted into material saints and became the objects of real worship. The veneration was transferred from wood and stone to canvas; and all religious works were vested with a species of sanctity, and till the period of the *cinque-cento*, Art itself became almost monopolised by monastic asceticism and the martyrology,—a consummation, not a greater violation of common sense than it was of the antecedent practice of religious Art.

This was the state of Art during Roman supremacy, after the decay of the Eastern Church and empire; the Greek Church, however, was the mistress of the Latin in all the great Art-cycles of the Christian Church, and their subjects were of a far more Catholic character before the Roman supremacy, and the prevailing subjects such as perhaps even the most scrupulous Protestants could not object to the tendency of on the most simple minds. Many are pure religious dramas or epics in the most impressive and instructive form, for the inculcating or spreading the leading principles of Christian morality, as well as affording the best exposition of many of the doctrines of the Church.

These cycles were visible embodiments of the prophecies, indirectly pointing to Christ's second Advent, or the perfect Church; historical only in semblance.

The great features of these cycles are:—From the Old Testament—the Fall; Noah in the Ark; the Sacrifice of Abraham; Moses taking off his Sandals; the Destruction of Pharaoh's Host; the Battles of Moses and Joshua; Job in sackcloth and ashes; the Ark of the Covenant; Sampson carrying away the Gates of Gaza; David and Goliath; Samuel anointing David; the Ascension of Elijah; Daniel in the Lion's den; Jonah and the Whale; Jonah in the Shade of the Gourd awaiting the destruction of Nineveh; Nebuchadnezzar's Image; and the Three young Men in the fiery Furnace.

From the New Testament:—the Visit of the Virgin Mary to Elizabeth; Joseph's Dream, and

the Journey into Bethlehem; the Nativity; the Adoration of the Three Kings; Christ disputing in the Temple; Christ baptised in the Jordan; Christ with the Apostles; the Marriage at Cana, and the Conversion of Water into Wine, Christ's first Miracle; Christ and the Woman of Samaria; Christ and the Canaanite Woman; the Feeding of the Five Thousand; the Healing of the lame Man; the Resurrection of Lazarus; Christ walking on the Waters; Christ's entrance into Jerusalem; Peter's denial; Christ before Pilate; the Crucifixion; the Entombment; and the Resurrection of Christ.

Later, a special cycle, relating to the Virgin, became very general, known as the "Joys and Sorrows of the Virgin," which comprised several of the New Testament series but differently treated; the joys and sorrows were each seven:—Of the Joys,—the Annunciation and the Coronation of the Virgin are the first and last, and the most frequent of the Joys occurring as single subjects; here her part is principal, in the others only secondary, as in the Visitation of Elizabeth, and in the Adoration of the Kings.* These cycles were, of course, gradually extended; the apostles, but especially St. Peter and St. Paul, became prominent, and many special cycles were developed, which occur constantly in the manuscripts, and in stained glass windows.

Now all these subjects are of a Catholic character, and not more Romanist or Greek than Protestant in sentiment; they cannot, therefore, be claimed as Romanist developments, but belong to Christian Art in its widest sense. These cycles, however, do not comprise one-tenth of the popular subjects of representation which from time to time have engrossed the attention of the Christian artist, and these again are not one-tenth of the general subjects of interest which a single gospel even might suggest, without having recourse to either legend of saint or martyr, or any mere ecclesiastical institution, which might excite sectarian difference.

All that is ecclesiastical is not gospel; but it is in the ecclesiastical where differences arise, and if we divide Christian Art into these two provinces, the general and the special, we shall discover that all our differences are in the special province; while the general, whatever it may be in practice, is in principle common to both. It cannot be denied that there is a common ground, or that these two provinces are distinct, and that the special is all that is proper to a Church.

If the admission of these general or gospel subjects into our churches, is opening the doors to what it is pleased to call "Popery," then can there be no discussion as long as "Popery" is inadmissible. But it must require the idiosyncrasy of a Terrick, to discover Popery in such works as the cartoons of Raphael, or in the pictorial representation of any passage from the Life of the founder of the Christian religion, or in a practical illustration of any of the cardinal virtues of Christian morality. Dr. Terrick's prohibition of itself is perhaps not a matter of serious regret; such works as the English school produced some seventy years ago, allowing those of West and Angelica Kauffmann to stand as fair specimens, are not such as are best fitted to decorate a church, or do credit to a national school of Art; it will require something in every respect more substantial, and more circumstantial, to produce those impressions on the senses calculated to excite reflections and resolutions in the spirit of the great truths and doctrines of Christianity, and the infinite powers of love. The work has been happily reserved for an abler school and a more tolerant public; for though we still have our Terricks, the days of their influence are numbered, and our cold grey walls will yet be clothed with glowing tints, and change their chilling mildew and whitewash, suggestive only of rheumatism and ague, for the vivid scenes of the human soul in its progressive stages, aggregate and individual, from the patriarchs and prophets of old, to the humblest recipient of the divine image and grace in the ordinary daily offices of love and charity, in our own day; engendering associations of Christian realities, elevating the thoughts from

* On these cycles, see an interesting note by Mr. Eastlake in the translation of Kugler's "Handbook of Painting,"—Italian Schools.

the fetters of this life's worldly cares, to a clear and palpable notion of a substantial existence and a substantial future; bringing the mind at once into the best state to listen and reflect on the importance of a religious faith, and all this without for one instant suggesting the notion of idolatry. Yet these are the engines of perversion, and it is better, we are told, to be frigidly devout in a charnel-house, reeking with the vapours of dead men's bones, than to be glad in the midst of storied walls telling of Christ and his apostles, of redemption and salvation charming the present and brightening the future—this is materialism, sensualism, in a word "Popery."

Strange to say, widely different from the early Christians, it is with us colour not form which engenders Paganism or Popery; the early Christians, with all their jealous exclusion of images or anything very approximate to the human form, never deprecate colour. We deprecate colour only, for a single glance at the interior of St. Paul's or Westminster Abbey, will discover not only a tolerance of human images, but an absolute partiality for the figure in Pagan costume; but who has surmised danger to the Church on this account; yet artistically considered, it is neither more nor less than a masquerade. Colour seems to be the great stumbling block to the adequate decoration of our churches. Colours, like—

"Chintzes are gaudy, and engage our eyes
Too much about the particoloured dyes."—SWIFT.

So with pictures, statues not having this chintz defect which offended the old weavers, are perfectly orthodox.

Such being the Art-condition involved by the two Churches or sects of a Church, are they the necessary consequences or proper exponents of these two forms of religion? The Romanist result seems by the experience of fifteen hundred years to be inevitable; the existing Christian Art *par excellence*, is a Romanist development, that especially of the *Renaissance*; the *cinque-cento* does not come under the category. But the case is very different with the Protestant development, which is yet in embryo.

The present Protestant exclusiveness is no more a fair exponent of the capabilities of Protestantism in relation to Art, than was the early Christian deprecation of all species of image, a fair exponent of what Romanism is capable.

Of Romanism, we have positive results; of Protestantism, as yet, only negative. The idea of Protestantism being more spiritual in its essence than Romanism is pure arrogance; if there is a difference in this respect, it is that in Protestantism we have a spirit without a body, while in Romanism we have both spirit and substantial body too. Exactly what we wish to see is Protestantism in its substantial body, not only in our churches, but everywhere. How do dark vaults and cells, or bleak stone walls, harmonise with the gladness of righteousness? are they not rather the fitting types of that outer darkness where there is weeping and gnashing of teeth? It is not ordained that we should always worship in sackcloth and ashes.

However the principle of religious decoration is fully admitted in the introduction of stained glass figure windows; and its limitation there is only an imperfect carrying out of a principle, and the designedly imperfect carrying out of any principle is simply folly. We should never pretend to argue with any who maintain that a man who cannot satisfy himself with an abstract idea is necessarily material and sensual. Every worthy idea may be worthily embodied, and if an idea will not bear the test of embodiment then is it worthless, for the mind itself naturally embodies every idea that passes through it; a vague image is a proof of a vague idea. If the image of the mind is not vague, then the realisation of this image cannot impair the mental image, but on the contrary will supply a reality to those who unaided had but the vaguest notions.

If a religion is incapable of being substantially realised in its operations in Art, then is it clearly impossible to conceive a definite idea of what its operations are. This is not the case with Protestantism, its capabilities are infinite; and as it is not a religion remarkable for its ceremonial, its tendencies are of a more general

character than those of Romanism, which, dwelling much on its peculiar ceremonies, appeals rather to habit or education than to the more universal impulses of the heart; of all its peculiarities, however, it has hitherto dwelt most on penance, on mortification: Spanish Art is little more than one great exponent of Romanist asceticism; this is fear not love, and under no condition can it be grateful to the human heart, except in that morbid state, exhibited in highest perfection, by the Indian Yogi.

Faith, Hope, and Charity, are all capable of being represented in Art; not in an abstract manner only, but on the contrary, far better in the form of practical examples, or by their works. Romanist Art exhibits many grand specimens, and these constitute one great class of general subjects which do not belong peculiarly to Romanism, but to Christianity itself; and every good example, might, without scruple, be adopted by Protestantism. Every virtue belongs to this category, and as an example of how a Protestant can treat such matters we may refer to Etty's great pictures lately exhibited at the Society of Arts, which are, and were expressly designed to be by the painter, illustrations of the practical operation of the several virtues represented; and how infinitely superior to cold abstract impersonations: the drama against allegory. There is scarcely a chapter in the sacred scriptures, which does not offer matter for a thousand of such pictures, each conveying an impressive and instructive lesson, without the aid of either peculiar dogma or prejudice. Profane history is almost equally rich without recourse to fiction, or those well-used mines—*Don Quixote*, the *Merry Wives of Windsor*, and the *Vicar of Wakefield*; worthies it is to be hoped, who will be soon allowed some respite from the stage, as well as the clever handiwork of Charles II.'s laundresses. It is not one of the least of Etty's merits that he never did anything of this kind.

As a grand example of Faith, on this general practical system, and it is the only one worthy of a great painter, we may instance Raphael's picture of the "Transfiguration;" the woman's faith that the Apostles could cure her child. "Christ in the Garden," frequently represented by Romanist painters is another; as is also the woman anointing the feet of Christ with the spikenard that "might have been sold for three hundred pence and given to the poor," as suggested by Judas Iscariot, and this is Faith and Hypocrisy at once. Such subjects are clearly general, and belong no more to Romanism than to Protestantism. Such of the martyrdoms likewise as are not mere legends are the common property of every division of the Christian Church, more especially those which belong to the history of its early establishment; there might be a difference of method and accessory, but the subject itself, *ceteris paribus*, would be equally well treated by the Protestant as by the Romanist artist. And it is incontestable that all the greatest works of the Italian schools, and those of the widest reputation, are such, by reason of their *Catholic*,—of their general character,—and not their Romanist or special features; as for example, every work of Michelangelo, and nearly every work of Raphael's, if not by its subject, at least by its treatment.

There is nothing whatever peculiarly Romanist in the ceiling of the Sistine Chapel, or in Michelangelo's "Last Judgment;" they are equally approved by Protestant and Romanist critics, or rather, have met with more commendation from the Protestant than the Romanist. The case is identical with the cartoons at Hampton Court, the triumphs of Raphael's pencil; it is the Protestant critic that has accumulated glory on these works, because of their Catholic character. And it is from such works as these that Protestantism will take its cue, when once clear of its barren prejudices and antipathies. Their day has not gone by, it is only now coming on; Raphael was before his time, his best works, indeed, are so essentially human, so universal, that they are appropriate to the good of all times and countries, and to the English pre-eminently, unless we have attained that anticipated consummation when every sentiment must have reference either to cotton or to iron.

But perhaps a cotton cloth on an iron stretcher may satisfy the exigency, and Art escape.

In the whole Art of Venice too, the general prevails far over the special; there is little in the gallery of the Academy at Venice that the most fastidious Protestantism could take offence at. The same, indeed, may be said of the whole Art of the "*cinque-cento*" schools, in which sense and sentiment are not only equally balanced, but everything is generalised,—the subject itself is rendered subordinate to Art. It was then only that Art was really perfected; it was freed from the trammels of Romanism, and this is what the Romanist critics have termed the profanation of Art. It has been declared that the "Dispute on the Sacrament," or the great fresco of the Theology, in the Vatican Stanze, was Raphael's last great work,—his subsequent productions are profane,—the School of Athens, the Heliodorus, the Attila, the Borgo, the Cartoons, the Transfiguration,—all!

Then to recapitulate, there is a general and a special character in Romanist Art which is derived from the combination of two distinct qualities, the Catholic or Christian, in its wider sense, and the Romanist or Sectarian, in its peculiar character, and all that is great in Art belongs to the former, and *ceteris paribus* again, might as naturally proceed from a Protestant school as a Romanist; that it has not done so yet is simply because that school is yet incipient. If, however, we inappropriately Romanism of so much, what is left to it? Its ecclesiastical legends, its martyrdoms, its mortifications, its votive offerings, its conciliations, atonements, commemorations, and sacrifices; its ceremonies, its pomp, its seclusion, its monastic severity, and asceticism. These subjects make up the great numerical strength of Romanist Art, and these would be lost to a new school except as supplying occasional historical materials; but what would Art itself lose by surrendering these themes; or what the Roman Catholic churches by giving up the innumerable votive pictures with which they are disfigured; or what even would the great galleries suffer by losing their St. Jeromes, St. Antonies, St. Francis, St. Brunos, and a host of others, such as may be specially treated, if their places were supplied by pictures of a universal character of sentiment, such as some instanced above. The churches would be infinite gainers, and the great galleries would convey a far more agreeable impression, and allow their visitors to pass out glad in their hearts rather than in a gloomy reverie on the miseries of humanity, wondering why such things are, and whether their day will ever pass away. Who can enter the very fine gallery of Bologna, as regards the display of technical skill, without being impressed with the unhappiness of life in general, and of the Bolognese in particular. The pictures are almost exclusively Bolognese, and they are almost exclusively of a miserable tendency—their very tone is that of gloom and despondency; all is mortification, conciliation, sacrifice. One would think that these painters or their employers thought, that to be glad or to rejoice was wicked, so sedulously have they excluded joy or love from their works; they are the offspring of a religion of fear—not of love. And it is for such works as these that Art is especially indebted to Romanism, and it is in this province only that Protestantism will be found deficient in its capabilities with reference to Art. Assuming this peculiar development to be highly objectionable, and even injurious to the human mind and to progress, we must maintain that the capabilities of Protestantism are infinitely superior to those of Romanism as hitherto experienced. It is owing to these peculiar Romanist expressions that there has as yet been no great Protestant school of Art; Art has not yet surmounted the great barrier of prejudices which these very works engendered against itself.

As to the want of ceremonies in the Protestant churches, this is but a slight drawback to the development of Protestant Art; that is but the shell of Art which depends upon mere outward form or costume, and all ceremony and all costume, of whatever faith or people, is common property in historical matters. Protestant Art is therefore not deprived of this

interesting source of the picturesque, though it is really a very secondary matter. As Church ceremonies are not such subjects as Protestantism can dwell on, it is less likely to waste its energies on anything so hollow, but will reserve them for more real and more natural states, in which the far more picturesque and more varied civil costume will be ever at its service.

The above is a mere sketch of a very interesting and, to Art, important subject; we leave others to prosecute the enquiry further. Of course, we do not anticipate the conversion of those who assume that the Protestant Church is of that inherent spiritual character that it can and will dispense with all forms and ceremonies whatever, whether in worship or in Art; or that no illustration of the practical operation of any love, or grade of charity, can be in the least degree enlightened or strengthened by the Art of the painter. Assuredly no labour is thrown away, and least of all, the labour of that beautiful Art, which cannot appeal in vain even to the infant; and with this we leave the subject, exhorting artists to dwell in the spirit of their religion, and not in the revival of a dead ceremonial, or the affected resuscitation of the old *quattro-cento* form of Art, a shell, of which the kernel has been consumed these four hundred years past.

R. N. WORNUM.

THE VERNON GALLERY.

SIR THOMAS MORE AND HIS DAUGHTER.

J. R. HERBERT, R.A., Painter. J. OUTHIN, Engraver.
Size of the Picture, 3 ft. 7½ in. by 2 ft. 9½ in.

In this picture Mr. Herbert has selected a subject which, as a passage of history, possesses little material for the powers of an historical painter; yet, from its very simplicity, and from its exhibition of elevated character it is one of great interest.

In the year 1534, Sir Thomas More, who succeeded Wolsey as Lord Chancellor, which office he held till his resignation in 1532, was committed to the Tower by Henry VIII. partly to punish him for refusing to assist that monarch in his marriage with Anne Boleyn, but particularly because he declined to acknowledge the king's ecclesiastical supremacy as head of the Reformed Church—More himself being a zealous Roman Catholic. Here he remained till he was brought to trial, condemned, and executed in the following year. "During his imprisonment," says his son-in-law and biographer, Roper, who married his favourite daughter Margaret;—"one day looking from his window, he saw four monks (who also had refused the oaths of supremacy) going to their execution, and regretting that he could not bear them company, said: 'Looke, Megge, dost thou not see that these blessed fathers be now going as cherefully to their deaths, as bridegrooms to their marriage? By which thou may'st see (myne own good daughter,) what a great difference there is between such as have spent all their days in a religious, hard, and penitential life, and such as have (as thy poore father here hath done) consumed all their tyme in pleasure and ease:—'" and so he proceeded to enlarge on their merits and martyrdom. "By which most humble and heavenly meditation," writes another of his biographers, his great grandson, Cresame More,—"we may easily guess what a spirit of charity he had gotten by often meditations, that every sight brought him new matter to practise most heroicall resolutions."

As we have said, there is little here to draw forth great expression of character, and yet what more noble expression can the human features take than that which shows them serene and resigned under injustice and the prospect of an untimely death? Erasmus, his friend, says—"With More you might imagine yourself in the company of Plato;" but the unaffected piety of the former was based on safer and more solid grounds than the philosophy of the Greek, and sustained him under trials to which the latter was not subjected. A calm submission to his fate, whether of life or death, is what we should look for from the character of More, in the circumstances wherein he now stands; so that the melancholy procession to which his eyes are directed is not trouble to him, though foreshadowing, as he believes, his own doom, while to his daughter it is too painful to be looked on. Mr. Herbert has made these feelings abundantly manifest in his work, which is altogether an excellent example of one of our best historical painters; it is dignified and eloquent.

SOCIETY OF BRITISH ARTISTS.

TWENTY-SEVENTH EXHIBITION,—1850.

THE twenty-seventh Exhibition of the Society of British Artists consists of 735 works, including miniatures and sculpture: the collection, as heretofore, taken as a whole, is by no means a satisfactory proof of the progress of the British School; but among the paintings here gathered there are many which possess high merit, and confer honour upon the respective artists: we have, indeed, but little evidence of advance, nor will it be expected in this Society, inasmuch as while every now and then one of its most effective members drops off from the body, there seems to be no indication that we are to be compensated for such defections by an augmented accession of strength from without. With the Royal Academy on the one side, and the National Institution on the other, we fear we must consider the Society in Suffolk Street to have seen its best days: that it has been useful no one will deny; but that it has been usually subjected to ill management is quite as certain: the acquisition of a charter appears to have conferred upon it no great benefit; its schools are, we understand, deserted if not abandoned, and we may deplore as a calamity to Art, that decadence, which timely care, consideration, and liberality might have prevented.

The few "good men and true" who cleave to the society will not be sufficient to sustain it, unless some steps are taken to obtain the co-operation of others as strong in power and in popularity.

The Exhibition this year if equal, is certainly not superior, to the exhibitions we have witnessed in Suffolk Street during the last four or five years.

No. 9. 'On the French Coast—Fishing Boats coming In,' J. WILSON, Jun. This artist now professes himself a painter of marine subjects, and those which he exhibits in this department possess even a higher power than he has shown in landscape. The sea in this picture is on the right; the left of the canvas is occupied by houses and harbour scenery. The water and sky are charmingly painted; we see the movement in both, and feel the breeze by which it is excited. The light on the landside is too sparingly dealt with: the effect would be much enhanced by its passing over the quay.

No. 12. 'Portrait of George Clint, Esq.,' C. BAXTER. A striking resemblance, and full of animated intelligence.

No. 19. 'Interior of a Stable,' J. F. HERRING. The principal tenant of the stable is a well-conditioned grey horse; the subordinates are a dog, a goat, a cat, and a varied "assortment" of ducks. In the painting of the horse's coat the good old classic rule about the concealment of the art is successfully carried out; no artist ever painted straw, ducks, tares, and a stable-lantern with so much truth as this painter.

No. 20. 'Sunset Scene in Holland,' A. MONTAGUE. The old Dutch painters did not know the wealth they possessed in the dirty, picturesque houses that overhang their muddy waters. A block of these occupies the right of the composition, and a boat, with a crew of women, is pulling in. The colour here is much richer than the proper local colour, a circumstance pronouncing favourably for the skilful treatment of the material.

No. 23. 'The Folly of Extravagance,' E. PRENTIS. We are here shown how a gentleman, having wasted his patrimony, is compelled with his wife and child to quit the halls of his fathers. The scene is the entrance hall of a mansion; and, as usual in the works of the painter, we find every item of the composition painted with the most scrupulous nicety. The subject is however by no means agreeable; and the subject is not told with truth.

No. 31. 'Ehrenbreitstein,' J. B. PYNE. The view presents the fortress from the opposite side of the river, under an aspect of sunset. The sky is warm and clear, and the castellated height is coloured by the red rays of the departing sun. The picture is, as usual, painted in a very high key, and is remarkable for brilliant

colour. The artist contributes also 'Thames Recollections,' 'The Wreck Ashore,' &c.

No. 38. 'Portrait of the son of Edward Hopwood, Esq.,' F. G. HURLSTONE. This is a boy carrying a pup, the mother of which, a fine hound, is looking anxiously after her offspring. The youthful figure shows a more careful manner than has been seen in the works of the painter of late. The dog is admirably painted by Ansdell. Mr. Hurlstone exhibits, in all, thirteen pictures, every one of which is more carefully painted than others he has recently executed.

No. 42. 'The Minstrel,' A. J. WOOLMER. Two figures, a lady and the minstrel—the former a repetition from a picture of last year. There is often much in the works of this painter that approximates very closely to great excellence, and again much that is unintelligible. Parts of this picture are in every thing unexceptionable.

No. 54. 'Study at Trefriw—North Wales,' A. CLINT. This is a captivating passage of river scenery—a wild nook luxuriant with trees and effective herbage, and abounding with stones that encumber the water course. It is a subject of a class different from that to which this artist has hitherto devoted himself, and it seems to have been painted on the spot. It is highly successful in its close imitation of nature. Five other works are exhibited by the artist, some of which are close river scenes.

No. 50. 'The Usurer,' D. W. DEANE. A small study of an old man, beautiful in colour, and distinguished by a very skilful disposition of chiaroscuro.

No. 60. 'Railway—by Moonlight,' J. TENNANT. There is little of pictorial sympathy between the two propositions of the title. The moonlight effect is rendered with much truth and fine feeling, the light being repeated in the water of a stream, which occupies the near breadth of the canvas, and on the right bank of which is seen the train, an association that vitiates the sentiment of the principal effect. The works of this painter are more substantially natural than perhaps at any preceding time. His 'View near Chiswick,' cannot be surpassed in the qualities of light, lustre, and tranquillity.

No. 70. 'The Pilot Boat,' J. WILSON. An unhandy looking craft, but probably a good sea-boat. She seems to have just dropped astern of the ship with which she may have left the harbour. This is a large picture, sharing largely in the spirit, accurate balance, and other good qualities, which distinguish the works of its author, to all of which double value had been given by a more careful finish. There is much truth in the water, and probably no artist ever arrived at a similarly happy result with apparently so little labour; it is this easy felicity in the water which demands for the sky, the distance, and the objective, a greater amount of care. This artist contributes many pictures, some of which remind us of early works.

No. 75. 'Poulterer and Dealer in Game,' J. F. HERRING. Mr. Herring presents himself here as, in legal phrase, the "licensed vendor;" but his fowls have generally gone off so well in their feathers, that we had thought it altogether unnecessary to offer them plucked. We humbly submit that these rows of plucked fowls detract from the value of the composition, the execution of which is equal to the very best works of the golden period of the Dutch school.

No. 85. 'On the Greta—Coast of Cornwall,' S. R. PERCY. We transcribe the title as we find it, not without a misgiving that some printer's Puck has been amusing himself by confounding the geography of the catalogue. The Greta that we wot of is a Yorkshire stream, so jealously beloved by the neighbouring trees, that they annually enshrine her in a temple of verdure. The subject is a passage of close river scenery, painted with an earnestness of tone perhaps a trifle too grave. The truth, substance, and power of the work would have been displayed to greater advantage by a little more light.

No. 86. 'The Deserted,' J. H. J. MANN. A study of a female figure accurately drawn, and painted in a manner careful and substantial.

No. 87. 'A Bacchanalian Dance,' W. SALTER. In this *xepos* of nymphs, the artist surpasses everything of the same class which he has yet



J. GUTHRIE, ENGRAVER.

J. R. HARRIS, R.A., PAINTER.

SIR THOMAS MORE.
FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY GALT & FERGUSON.

SIZE OF THE PICTURE.
3 FT. 10 IN. BY 2 FT. 6 IN.

UNION, REPRODUCED FOR THE PROPRIETORS.

exhibited. The figures are numerous, variously disposed, and display brilliancy and life-like warmth in flesh-painting. The draperies, which are worked up to the highest key in colour, display in arrangement of line, and association and opposition of tone, much successful study. This name is appended to other works of much merit.

No. 90. 'Derwentwater—Cumberland,' J. A. HAMMERSLEY. A passage of scenery selected with a fine feeling for the picturesque, and treated with a becoming sentiment. It exhibits in colour, in comparison with preceding works, that improvement consequent upon greater harmony and maturity of tint.

No. 94. 'At Lilly's, the Painter's, and see the Portrait of the Duchess of York. I hence to my House, where I took great Pride to lead her through the Court by the Hand, she being very fine, and her Page carrying up her Train,' J. NOBLE. Pepys is here presented to us *en bourgeois gentilhomme*. He is attired in a black coat, with nether ceremonials, also sable. His pride and pleasure are shown in the manner in which he conducts Mrs. Pepys through the court. She is, as he observes, "very fine," being dressed in white satin. There are other figures in the composition which contrast unfavourably with Pepys and his wife, inasmuch that they were better absent. The principal figures are much in the spirit of the text.

No. 97. 'Summons to Milking,' A. R. C. CORBOULD. One of the most forcible animal pictures we have for some time noticed. It contains two cows, simply accompanied by some willow pollards, and a few items, such as might be seen from a farm paddock. The cows are finely painted, and the effect and execution are striking and masterly.

No. 100. 'Waterfall near Haeg, between Christians and Bergen—Norway,' W. WEST. The features of this composition are essentially different from those of the scenery of our own country, and of that which we are accustomed to see as the subject-matter of the majority of our landscape essayists. It represents a waterfall brought forward under a breadth of light, inasmuch as to show the minute and careful drawing and painting of the prominent portion of the picture—that is, a ledge of the rock, over which the water is precipitated—and this is rendered with a truth that the most fastidious geologist cannot challenge.

No. 101. 'Portrait of his Grace the Duke of Manchester,' T. H. ILLIDGE. The figure is presented as the size of life, the pose is erect and easy, and the general treatment unaffected, a rare merit in these days.

No. 107. 'Portrait,' J. BARCLAY. This appears to be a portrait of a veteran member of this society, a marine painter, the petrel of the North Sea. The head is carefully painted, and the resemblance sufficiently striking.

No. 115. 'The Shower,' E. J. CORBETT. The title is admirably supported by the treatment of the picture, which, like all those of its author, bears the freshest impress of nature.

No. 117. 'Hazy Morning on the Thames, near Medenham,' H. J. BODDINGTON. The works of this painter usually present, as a rule, an aspect of subdued light, but here we have—maugre the filmy haze—an uncompromised breadth of daylight. The picture is large, and so luminous, that we feel the sun to be somewhere near, and look for him with shaded eyes through the mist. The near sedges, water-docks, and shaded pool, are painted with fine feeling, as is the meadow on the left bank.

No. 118. 'A Portrait,' H. MOSELY. That of a lady, a life-sized figure, standing in a pose easy and graceful; the features, which bespeak the inward intelligence, are painted with much life-like freshness.

No. 121. 'Winter,' A. MONTAGUE. Certainly in effect the best production of the artist. The materials consist only of a few ragged old houses, a figure or two, which, by the way, should have been in motion, for it is very cold there—and a few patches of snow, with some inconsiderable items. It may be said to be easy to paint frost pictures, yet if it were so we should see more than we do, of commendable quality.

No. 124. 'The Village Pastor relieving the

Poor,' J. GODWIN. The prominent impersonation in this composition, is that favourite character of Goldsmith, the country clergyman. The immediate text is from the *Deserted Village*—

"His house was known to all the vagrant train,
He chid their wanderings but relieved their pain;"

and hence we find him busily ministering to the necessities of every variety of vagrant. He has all the benevolence of Goldie himself, and his guests are in everything up to the utmost latitude of the reality.

No. 125. 'A Recollection of the Alps,' J. N. DE FLEURY. The scene is a wild mountain pass, which rises from the foreground to a rocky ridge closing the view. It abounds with passages of fine colour, and the definitions show the earnestness with which it has been studied.

No. 144. 'Windings of the Wye and its Junction with the Severn as seen from Windclyfe,' H. M. ANTHONY. We cannot concur in the epithet "eccentric" in application to this picture; we see nothing in it but a singularly enthusiastic interpretation of nature which has led to results that it is most probable will never again be seen in the works of this artist. The *last glaze* has rendered the shades so importunate as to force them perhaps too much, but when the eye is relieved of them, nothing can be more beautifully true than the description of the Severn, which traverses the canvas into distance; portions also of the Wye and the country beyond are charmingly painted. The subject is one of high and honourable ambition, it is rendered in a manner purely original and independent of all antecedent examples of art, and the errors of the work are those of an intelligence of no ordinary power.

No. 150. 'In the Park of St. Cloud,' J. D. WINGFIELD. A small picture with figures in picturesque costume, characterised and grouped with much taste.

No. 161. 'Putting on the Headdress (Panno),' F. W. HURSTONE. This is a life-sized figure, representing an Italian woman putting on the well-known head-gear of the peasants of Italy. There is in the study, animation, movement and character, inasmuch as to constitute it the best of this class of work lately exhibited by the artist, and forcibly reminding the spectator of those which years ago were exhibited under this name.

No. 177. 'Lane Scene,' E. WILLIAMS. The subject is extremely simple, but it is rendered in a manner perfectly natural, and distinguished by the neat execution which prevails in the works of this painter.

No. 187. 'An Interior,' J. C. GOODEN. Small and very sketchy, but admirable in colour and effect.

No. 191. 'A Winter Night in the Highlands,' F. K. FAIRLESS. This is an interior with two figures seen by the light of a fire; the manner is free, but the effect is full of truth.

No. 196. 'Cooper's Hill with Windsor Castle in the Distance,' J. W. ALLEN. This is a large picture in which is represented a great extent of the fertile and beautiful country in the neighbourhood of Windsor. In the left distance appears the castle and on the right is seen the Thames, the line of which is screened from the eye by intervening objective towards the centre composition. The sky presents two aspects; on the left it is clear and tranquil, on the right a rain cloud breaks over the middle distance. The subject has been carefully studied, and the veritable face of the country is faithfully described.

No. 200. 'Gustavus Smith, Esq., Salcombe Mount, Devon,' T. W. MACKAY. A portrait of no ordinary merit; the head is most accurately drawn, and brought forward in a manner at once forcible and unaffected.

No. 231. 'An Italian Mother and Child,' A. JEROME. These two figures are well drawn and firmly painted, but the poses and general treatment are too apparently like those of the *Madonna della Seggiola*.

SOUTH-EAST ROOM,

No. 209. 'The Fisherman's Home,' T. CLATER. An interior, with the fisherman and his wife, both figures lighted by a bright fire; the effect is faithfully rendered.

No. 232. 'Il Reposo,' A. J. WOOLMER. A small round composition with two figures, Mary and Joseph, with the Infant Jesus. The sketch contains quality which would be charming if accompanied by careful study.

No. 236. 'Portrait of Isabella Stewart,' C. BAXTER. This is a head, a production exquisite in every quality valuable in portrait-painting. It is beautiful in colour, animated in expression, and truly simple and natural in general treatment; so much simplicity and sweetness are rarely seen.

No. 241. 'Winter,' E. HASSELL. The foreground of this composition seems to be an orchard or paddock, a little beyond which is a mill and a farm-yard. The ground is covered with snow, and many aged trees are dispersed in their nakedness on the left of the composition; these with their trunks and branches are painted with infinite nicety.

No. 245. 'Hungarian Peasant Girl,' J. ZEITZER. She leans against a bank, waiting till her water pitcher be full. With a little more care, and less of the cold and grey tones with which the artist works, this sketch would be much improved.

No. 246. 'Crossing the Stream,' J. J. HILL. A study of a country girl, barefoot and bare-headed, carrying a child under her arm across a rivulet. The movement of the figure is free and natural; it is accurately drawn and harmoniously coloured.

No. 252. 'Pastoral Repose,' H. M. ANTHONY. This is a study possessing qualities of a very high order; the immediate foreground consists of grass and aquatic herbage growing on the bank of a river or stream, beyond which rises a screen of trees, which closes the view, with the exception of a glimpse here and there between the masses of foliage. These principal elements, the trees, water, and strip of foreground, combine in a beautiful passage of the most perfect unity. When we say that the truth of this picture resembles very much a Talbotype, its character will be at once understood.

No. 256. 'Study of a Head,' W. GALE. Small and very carefully finished, elegantly dramatic in taste, and studiously refined in sentiment.

No. 257. 'Evening—a Woodland Dell,' E. HASSELL. A small picture, the subject of which is a close wooded scene presented under an evening aspect. It is agreeably painted.

No. 261. 'The Cottage Door—Winter,' J. WILSON, JUN. Simply the gable end of a farm house, with trees and accidental objective brought forward under an aspect of frost and snow. This is a companion to another picture showing the same house surrounded by the luxuriance of summer. These pictures are perhaps the best of the *terra firma* subjects the artist has painted.

No. 268. 'On the Leder—North Wales,' W. WEST. The stream winds over a rocky bed which is shut in by hills, the circumstances constituting a composition of much pictorial interest. The limpid current, and the stones and rocks are rendered with infinite truth.

No. 274. 'River Scene—Moonlight,' E. WILLIAMS. A small picture, in which the artist displays great power in dealing with this effect.

No. 306. 'Robin Hood's Bay—Yorkshire,' J. DANBY. Seen under an effect of sunset which appears to have been studied immediately from nature. The manner is free, but somewhat too crisp.

No. 307. 'Evening on the Thames, near Medenham,' J. D. WINGFIELD. This in effect is certainly the best production we have ever seen exhibited under this name. A gaily ornamented barge is moored at the river-side, where has landed a picnic party wearing the costume of the last century, some walking, others yet seated on the green sward. The picture has been everywhere very carefully studied.

No. 322. 'Landscape and Cattle,' E. J. CORBETT. This picture being small is too high for inspection; the cattle appear to be on the bank of a stream, on which is also a group of trees. The rays of the afternoon sun enter the picture on the left, shedding a mellow light over the whole; this aspect is admirably sustained throughout.

No. 332. 'Thames Barges and Shipping beating

to Windward,' R. H. NIBBS. We are here in some reach below Gravesend with a barge carrying a tanned lug-sail directly ahead, and a schooner, a bark, and other craft at no great distance. The barge is the principal object, it is carefully drawn, and the whole is characteristic of the river.

No. 334. 'Fresh from the Lake,' H. L. ROLFE. A dish of fish, composed of trout, perch, and small chub, painted with more of the freshness of actual life than we have ever seen in this department of Art; nothing can exceed the success with which the colour and brilliant scaling of the fish are imitated.

We regret that want of space compels us to close our notice of this Exhibition with the titles only of other works possessing various degrees of merit, as 349, 'Fruit Piece,' by W. DUFFIELD; 366, 'Too Late,' J. W. GLASS; 372, with an incorrect French title, J. GRAY; 378, 'Glen Masman, Argyleshire,' 397, 'Tower looking towards Denzy, near Cologne on the Rhine,' J. V. DE FLEURY; 408, 'Gillie and Pony,' T. J. BARKER; 420, 'A Study,' J. HARRISON; 460, 'Milton and his Daughters,' A. J. WOOLMER; 529, 'Boats in Leigh Bay,' J. C. GOODEN.

In the Water-Colour Room may be instanced—551, 'The New River at Canonbury,' W. W. FENN; —, 'Hollyhocks,' V. BARTHOLOMEW (an exquisite group of flowers); 567, 'Interior,' G. POPKIN; 583, 'Interior of a Welsh Cottage,' S. READ; 600, 'Sketch of Mrs. Mowatt, the American Actress,' MISS FOX; 611, 'Brooch Miniatures,' MRS. V. BARTHOLOMEW; 620, 'Cleopatra,' MISS C. E. F. KITTLE (a miniature historical composition of great merit); 679, 'The Great Staircase, Aston Hall,' A. E. EVERITT.

The Sculpture is limited to six productions, contributed by F. PYFFER, D. HEWLETT, and C. FOX.

THE NATIONAL INSTITUTION

FOR THE EXHIBITION OF MODERN ART.

This institution—in its chrysalis state called the "Free"—has grown into importance as rapidly as any other of its class, even under circumstances peculiarly favourable. This will assuredly be deemed the *avis mirabilis* of its minority; with its new name and new locality it assumes a sudden power which astonishes its creators not less than its by-standing friends. The private view was afforded on the 12th of April, with arrangements for the comfort of visitors which cannot be surpassed. The number of works of Art is three hundred and seventy-three: it may be said that the list is not long—it will also be said that there are no really objectionable pictures, and certainly not an inch of "screaming" canvas on the walls. On the other hand, there are pictures that would confer honour on any school—on any period—works distinguished by qualities that reach the high-water mark of the best times of painting. With unity and liberality in its councils this institution must flourish; but if it become a hermetically sealed society, with intestine divisions, melancholy experience warrants the assumption that it will decline in popularity and respectability; and then no human effort can save it. The youth of the National Institution is healthy and promising; we sincerely pray that its maturity and age may be honourable. We shall endeavour to do as much justice to the collection as our limited space will permit.

No. 2. 'A Highland Ford—Lochaber,' R. R. M'LAN. The scene, and the figures from which it derives life have been carefully studied from nature. A company of Highland wayfarers, apparently returning from hunting, are about to ford a stream, which lies in their homeward passage to the neighbouring elachan. The gillies, dogs, and the landscape in which they are circumstanced are all purely characteristic.

No. 7. 'Portrait of Mrs. Hoole and Children,' J. G. MIDDLETON. The lady and the elder of the children are agreeably grouped. The heads of both have been profitably studied—that of the latter is eminently successful.

No. 8. 'Mill at Nafford—Worcestershire,' W. E. DIGHTON. The material of this picture is of the simplest kind, and the feeling with which it is brought forward is an honest and unaffected desire to realise a veritably natural aspect. The near section is occupied by the waters of a mill pool; the mill itself is on the left, and beyond this and the water rises a screen of trees. The movement, depth, and lustrous surface of the water are rarely seen so felicitously combined as in this work.

No. 19. 'Dressed for Conquest,' M. WOOD. A small figure—an ultra-fashionable lady of the last century, whose taste, like that of the actor in the epigram, is to "rustle in French silks." She is giving the last adjustment to her tournure before the glass. The figure perfectly sustains the spirit of the title.

No. 22. 'Don Quixote entertained at an Inn, which he believed to be a Castle,' R. W. BURN. The burlesque is well met in the composition; in the full enjoyment of the error which he has committed, we find the Don seated, still wearing his casque, and drinking from the long tube which the landlord has inserted into his mouth. All the figures contribute to the prevalent vein, and the minor objective is appropriate.

No. 27. 'Thought is free—Caliban, Ariel, and his Fellows,' A. FUSSELL. The subject of this picture is derived from Caliban's description to Stephano—

—"the islets full of noises,
Sounds and sweet airs, that give delight, and hurt not;
Sometimes a thousand twangling instruments will hum
About mine ears," &c.

We find accordingly the gentle monster asleep, and the spiritings of which he speaks are realised by Ariel and an atmosphere of shapes that descend upon, and hover over him. The picture evidences an excursive and fertile imagination, but it seems to have been worked out under certain misconceptions, which injure its composition and effect.

No. 29. 'Wood Scenery,' P. W. ELES. The subject is simply a road shaded by trees, the substance and masses of which are judiciously relieved by the alternations of light and shade. This is the best picture we have seen exhibited under this name.

No. 30. 'Fruit Piece,' W. DUFFIELD. Consisting of a pine, some red grapes, plums, &c., all painted with the most perfect truth.

No. 31. 'The Graeces,' W. BARRAUD. These are the heads of three fox-hounds grouped in good taste, well drawn, and full of animation.

No. 34. 'On the Banks of the Thames, near Hurley,' A. GILBERT. A passage of river-side scenery, in which is conspicuous a row of pollards, a favourite feature in the works of this artist; the foreground is a most successful transcript from nature.

No. 35. 'Fishermen's Children on the French Coast,' E. J. CORBETT. The composition to which they give life is a coast view, affording as a foreground, a portion of a green bank descending to the shore, which throws off into distance a continuation of the same sea-bank. The little figures are painted with a brilliancy and firmness which contrast favourably with the airy sweetness of the distance; it is the best picture of its class that has ever been exhibited under this name.

No. 39. 'An Old Mill,' F. W. HULME. An ancient and dilapidated structure, flanked on the left by a dense group of trees; the ragged little building is made out with infinite care, and coloured with much sweetness.

No. 41. 'Noon,' A. W. WILLIAMS. This is the most important composition that has yet been essayed by this artist. The title is accompanied by a quotation from Thomson's Seasons, but the picture is not, we believe, in anywise imaginative, being entirely wrought after studies of Welsh scenery. It is professedly a warm landscape, its aspect proclaims the maturity of the year and the prevalence of the yellow, but not the serene leaf. The foreground is a piece of rough herbage forming the bank of a river which traverses the composition and beyond which are a group of trees telling in relief against the neighbouring mountains, one of which lies in shade on the right. The triumph of the picture consists in its colour and play of light, the sun

is clouded, but here and there, now on the trees, now against the hill side, the fitting rays shoot down with enchanting effect; this work in short is transcendently rich in colour, masterly in execution, and wrought out in right earnest research of a solution of some of the most difficult of nature's problems.

No. 42. 'View near Huddersfield,' J. PEEL. The right half of this picture is closed by trees, the left is open to distance. The foliage tints are mellowed; in comparison with those of preceding works, the touch is peculiarly crisp.

No. 45. 'Gallioti showing to Louis XI. the first Specimen of Printing,' R. S. LAUDER, R.S.A. The subject, it will be remembered, is from Quentin Durward—Gallioti startles this French Tiberius by foretelling to him the future influences of the new invention, but the latter is consoled by the persuasion that the mighty revulsions will not take place in his time. The king is seated, he wears a buff tunic over a mailed jerkin, and points at the characters on a scroll held before him by Gallioti, who offers a striking contrast to the successfully sinister description of Louis. The philosopher is a fine commanding impersonation, attired in a black robe, and remarkable for his firm and upright bearing—a qualification which has the effect of enhancing the demerits of the villainous compound which the painter so forcibly presents to the spectator. The head of the king is an admirable study, and the canvas otherwise is most worthily devoted, as everywhere entertaining the eye with picturesque and appropriate material.

No. 50. 'Outskirts of an English Village,' J. C. BENTLEY. The prominent object is a wooden bridge, beyond which is seen a village church with other objects combining in agreeable composition. The picture is rather large; it is painted with much firmness, and evinces a close observation of nature.

No. 55. 'Here's his Health in Water,' R. R. MC. LAN. This is an incident of the '15, one of the years of the last century held memorable in the Highlands. The scene is the interior of the prison in the Castle of Carlisle, where we see a Highland gentleman in chains whom his family has been permitted to visit. He drinks the health of James the Third, in which his son joins him; the lesson will remind the spectator of that given by Hamilcar to Hannibal. The wife, with a younger child, sits weeping by the side of the prisoner; and an elderly lady, his mother, stands on the left. The story is emphatically told, the point touchingly dwelt upon, and in power the picture far excels all that have preceded it by the same hand.

No. 57. 'Samson, a Study,' E. ARMITAGE. "And Samson caught an hundred foxes, and tying firebrands to their tails turned them loose among the Philistines' corn." The passage is read simply and literally; Samson, a figure of heroic size, stoops to seize the foxes; he looks round with an expression rather of apprehension than of malignant triumph. The style of this figure is that of the French school; it is impossible too highly to appreciate the nerve and firmness which it derives from its vigorous and beautiful drawing. The head is a masterly study, but it wants the reflection of hatred of the Philistines. This admirable figure seems to constitute a part of some larger composition.

No. 58. 'On the Thames, looking towards Putney,' E. WILLIAMS, Sen. This is a moonlight view, a phase in which this artist eminently excels; the success of the vapoury atmosphere and clouded sky in this picture is perfect, and not less true in the manner in which the light is broken on the trees, water, and near objects. The painter is, we believe, among the patriarchs of the profession, but he never could have painted more effectively.

Nos. 61 & 62. 'Cupid and Psyche,' DIBANGES. Two small compositions, showing the two figures in different relations; both sketches are powerful in colour and charming in effect.

No. 65. 'Medenham Abbey—Evening,' G. A. WILLIAMS. The Abbey is seen from the opposite side of the Thames, and a very forcible effect is realised by the contrast between the deeply toned buildings and trees, and the bright evening sky. The treatment of the water and near

objective contributes to the intensity of the focus of light and colour.

No. 72. 'Landscape,' NIEMANN. The works of this artist present a marked difference from those of antecedent periods, inasmuch as they are characterised by a much greater sobriety of tone and colour. This is a large picture, and it appears to be a composition, but extremely simple, as consisting of only two principal parts, the left section closed by trees, and the right opening into distance; the forms are few, but they are effectively employed, and nowhere invalidated by any minute manipulation destructive of breadth. It is a solitude; there is no trace of life—a denotation which, together with its profound gravity of subject, contributes to a sentiment more profound than its author has reached in any former production.

No. 75. 'The Nest of Birds,' E. J. COBBETT. Two youthful figures circumscribed in a very sweetly coloured piece of landscape.

No. 76. 'The Highland Coronach,' R. R. M'LAN. This is unquestionably, hitherto, the best production of its author; it describes the lament over the body of Niel Macdonald, son of the Laird of Achtreachtan, "indweller of Glencoe," who was "shot unto death" on the hills between Glencoe and Fannochloch. The scene seems to be the summit of the hill where, it may be, he met his death: the body lies upon a portion of rock, and a brother or clansman, the prominent figure, kissing, apparently, his *stone dhu*, vows to avenge the death of his kinsman. The action of this figure is most energetic, and the dire oath even reaches the ear of the spectator. The assemblage of mourners is numerous, and the voice and gesture of each impersonation contribute effectively to the narrative; the figures have been all most carefully studied, and the mountain scenery, especially the nearest rocks and ground, cannot be surpassed in truth.

No. 82. 'Portrait,' A. CORBOULD. A small three-quarter length portrait of an artist, in oil; it is very forcibly painted, and infallibly striking in resemblance.

No. 86. 'Fishermen on the English Coast,' E. C. WILLIAMS. A large picture presenting every characteristic of coast scenery. The right of the picture is occupied by boats, cottages, figures, and appropriate material, and the left opens to the sea, over which the sky is black with a coming storm; the whole is painted with firmness, and the colour is agreeably harmonious.

No. 87. 'New Forest, near Lyndhurst,' Mrs. OLIVER. A small picture in which the eye is carried into distance from an eminence whence a road descends into a valley; trees occur in the near and remote parts of the view; the distances are well defined, and the execution evinces much improvement.

No. 89. 'The River Side,' F. W. HULME. A small picture, simple in component, but exhibiting increasing decision of manner.

No. 93. 'The Castle of Indolence,' D. W. DEANE.

"—Where sooth to say,
No living wight could work ne cared even for play."
The distribution of figures occurs here in a scene partially open, those grouped on the left are accompanied by luxurious accessories and do ample justice to their "pleasing land of drowsyhead." On the right there is a passage of much sweetness formed of a group of those engaged in the serious occupation of *far niente* within the contiguous shade cast by a sculpture of the loving twain, Cupid and Psyche. The colour and execution of the picture are of great excellence.

No. 94. 'A Hunting Morning,' W. & H. BARRAUD. A large picture wherein is shown a grey hunter, the rider of which is being equipped with his spurs. The work shows an advance upon those that have preceded it.

No. 98. 'Fruit Piece,' W. DUFFIELD. Painted with inimitable freshness and colour. This artist represents half an orange with a juicy delicacy that excites the thirst of the spectator.

No. 100. 'The Homestead—Scene in Kent,' R. BRANDARD. A farm-yard with house and outbuildings, drawn with elaborate accuracy and coloured with a harmonious variety of tint. The subject is extremely simple but is rendered highly attractive by its colour and chiaroscuro.

No. 102. 'A Canal View—Yorkshire,' J. PEEL. A composition simply according to the title; the picture is large and contains on the left a broad study of trees, the foliage of which is painted in a manner approaching perhaps an undue degree of crispness. The glimpses of distance are judiciously disposed.

No. 106. 'Marie Antoinette with her Children escaping by the Secret Door from her Apartment in Versailles when the Palace was attacked by the Mob,' M. CLAXTON. The subject is from a remote source, but it is nevertheless the best production we have of late years seen exhibited under this name. It is large, the resemblance to Marie Antoinette is at once determinable, and the narrative is sufficiently perspicuous.

No. 107. 'The Beau,' J. D. WINGFIELD. Three figures appear in this work, two ladies and a gentleman, the latter saluting the former as "the beau," according to Goldsmith's description in the *Citizen of the World*. The scene is a garden terrace, which with all its relations is brought forward with the usual good taste of the artist. The costume of the figures is in the piquant fashion of the last century.

No. 108. 'Lowering Weather on the Thames,' G. A. WILLIAMS. A small picture in which the threatening sky is happily responded to by the tone and feeling prevalent in the lower part of the subject; which, although simple, is highly attractive from the manner of its treatment.

No. 111. 'Aqueduct crossing the River Aire at Shipley, Yorkshire,' J. CLAYTON BENTLEY. The subject is judiciously selected for picturesque association—the river expands and occupies the lower breadth of the canvas. The lustrous reflection of the sky has been successfully imitated in the water, and everywhere the eye is gratified by brilliant and harmonious tones.

No. 116. 'A Study,' L. W. DESANGES. This is a female head wearing a coronal of vine leaves and grapes; it is charming in colour and strikingly original in style.

No. 119. 'At Rowe—North Wales,' Mrs. OLIVER. This picture exhibits, especially in colour, a marked improvement upon preceding works.

No. 142. 'A Study on the Gliderfawr—North Wales,' W. E. DUNTON. This, like all the works of the artist, appears to have been painted on the spot; he is happy in his selections of passages of living nature, which are ever ennobled by his firm masculine style of working.

No. 143. '***' W. DEVERELL. The subject of this picture, to which no title has been given, is found in the fourth scene of the second act of "Twelfth Night, or What You Will." The particular incident being the Clown singing to the Duke:—

"Come away, come away, Death,
And in sad cypress let me be laid," &c.

The Duke is seated listening to the Clown, in a pose which, we humbly submit, detracts from the dignity and gentlemanly bearing of the character. The singer is on the left of the Duke, and near them are Viola and Curio, and on the outside (for the scene seems to be, not a room of the Duke's house, but a gallery open to the garden,) are musicians in oriental costume. The manner of the picture is that of the first epoch of the Florentine school, and it supports the opinion of Taddeo Gaddi, that even at this time "Art was declining every day." The artist goes back to those who went before Masaccio, for after him the Florentine school acquired generous breadth and force. The costume is a modification of that worn towards the middle of the fifteenth century. As a whole the work is successful in its imitation of the post-Giottoesque epoch.

No. 148. 'A Welsh Farm,' S. R. PERCY. This picture is beautiful in colour, and remarkable for the careful manner in which the forms are made out. The foreground, with its vegetable wealth, is in itself a picture.

No. 154. 'Norman Staircase at the Old Mint, Canterbury,' NIEMANN. The subject is marked by a highly picturesque character, and the artist has given to it a becomingly rugged and venerable texture, emphatically descriptive of its ancient date and present neglected condition. This is among the most successful of his works.

No. 159. 'The Excommunication of Robert, King of France, and his Queen, Bertha,' L. W. DESANGES. This picture illustrates an event in the life of Robert the Pious, King of France, who reigned in the earlier part of the eleventh century. His marriage with Bertha, a cousin of the fourth degree, being forbidden by the canons of the Church, he was excommunicated by decree of Pope Gregory; and the moment of the pronouncement of the anathema is the passage here dwelt upon. The king is seated in state, and his queen kneels in terror at his feet; on the right stands the dignitary who delivers the excommunication of the Church upon the devoted heads of the king, queen, and the three bishops who had sanctioned the marriage. It is a large picture, thronged with figures of great variety of character, all powerfully expressive, and many energetic in action. Every impersonation is endowed with impressive language, and everywhere the eye is gratified by striking and ingenious effect. The artist dignifies the king, but he was a weak and irresolute monarch. The military costume is advanced beyond its time, being of a better manufacture than, though of the same fashion as, we see it in the Bayeux tapestry.

No. 161. 'Scene in Sussex—Showery Afternoon, Autumn,' A. GILBERT. The material of this picture is of ordinary character, but it is brought forward under an effect of much poetic grandeur. A section of foreground is backed by a screen of trees, dominated by a sky of great power, contrasting a dark and dense rain-cloud with a light volume of extraordinary brilliancy. The foreground is a study of rare excellence, and the whole forms perhaps the very best work of the artist.

No. 166. 'Maitre Pierre—Quentin Durward and Jacqueline,' R. S. LAUDER, R.S.A. The Maitre Pierre of this picture is the most successful of the profane impersonations ever realised by this artist. We see him in profile, he is seated leaning his head on his hand like an impassive Mephistopheles, whose freezing contemplation almost stultifies poor Jacqueline, and even the stalwart Quentin. Jacqueline is eminently graceful, her features are distinguished by a great measure of feminine beauty; the relation between herself, Quentin, and the king, is most distinctly established. But the emphasis of the work is the head of the last-mentioned figure—in the eye of which is reflected all the dark and cold malignity of the character. This picture is not so full of accessory, as to deprive the figures of their due importance.

No. 169. 'Snowdon—North Wales,' T. S. SOPER. A small round picture, perhaps a trifle cold in colour, but distinguished by a firm and clean execution.

No. 174. 'Scene from Henry IV.,' C. DUKES. This is the scene at the Boar's Head immediately after Pistol had been "quoited" down stairs because he persisted in "doing nothing but saying nothing." Falstaff is red with the exertion of driving him out; he has invited Doll to sit upon his knee, and she on the one side consoles him with equivocal compliment, while on the other Bardolph offers a sedative in the shape of a cup of sack. Mistress Quickly is busied in re-adjusting the furniture which had been displaced in the fray. Falstaff is the most unapproachable realisation in the entire cycle of Shakesperian character. So difficult is it to work up to the stream of everlasting wit, to catch the *geist* of his brief and epigrammatic posies—for poetry there is under that boundless doublet—so difficult is this that it has never yet been done. The composition of the picture is remarkably spirited, it is brilliant in colour, and the subject at once declares itself.

No. 188. 'Spring Tides—Folkestone—Shakespeare's Cliff in the Distance,' T. C. DIBBIN. The jetty-head and the small portion of the little harbour is at once recognisable. A stiff breeze rolls a heavy volume of water on to the beach—a description which perfectly supports the title.

No. 189. 'A Roman Youth,' J. S. BRODIE. A successful and characteristic study of the head of an Italian boy.

No. 201. 'Edipus and Antigone,' E. ARMITAGE. This is a small picture, wherein the subject is treated with admirable taste and feeling.

Having discovered the enormities of which he has been guilty, Oedipus has deprived himself of sight, and having quitted Boetia, has arrived near Colonus, conducted by his daughter Antigone. We find him here seated by an altar, on which Antigone leans speaking to him. The head is a purely classic deduction, from the head of Homer it may be; the hands also are distinguished by that squareness of formation which is only obtained from the study of the antique. No. 205, entitled, 'Combining Physical with Moral Consolation,' is by the same artist, and represents a monk with a lighted cigar in his hand, exhorting a peasant woman. Both figures are strikingly truthful.

No. 207. 'A Woodland River,' S. R. PERCY. A large picture, combining the highest qualities of landscape Art. It is a foreground, enclosed by trees, and accompanied by a sky of transcendent grandeur. The trees cannot be too highly praised, and the lower composition presents a study of water, herbage, and aquatic plants that has never been surpassed; indeed, every part of this valuable picture is truly masterly.

No. 208. 'A Study in Fontainebleau Forest,' W. E. DUNTON. One of those sketches evidently painted by its author on the spot, with a vigorous hand and enthusiastic earnestness. The aspect of nature is here secured, and united to a profoundly poetic sentiment.

No. 225. 'Ecce Ancilla Domini,' D. G. ROBERTS. This is a small picture, the subject of which is the salutation of Mary by the Angel Gabriel. It is painted in the manner of the Florentine school, before the advent of Masaccio, every portion being stippled with the utmost nicety. The Angel, to whom is given a straight hanging white drapery, stands with his back to the spectator, and offers to the Virgin a white lily—the latter also wearing white. The background is white; indeed, so generally white is the picture, that it is only here and there broken by colour—a treatment allusive to the purity of the Virgin. The work is perfectly successful in its imitation of the school which it follows.

No. 227. 'A Storm clearing off Dolwyddelan Valley—North Wales,' ALFRED W. WILLIAMS. This is a large picture, forcibly descriptive of the aspect proposed, and possessing all the good qualities which we have already observed in the works of the artist.

No. 244. 'Captivity and Liberty,' Mrs. McLAN. To say that this is the best picture which this accomplished lady artist has yet exhibited, is not enough; it is a work possessing qualities which would do honour to eminent professors of the Art. The subject is ideal, and it is worked out with a touching sentiment. Two women are imprisoned; one nurses a child at her breast, and looks up, contemplating the movements of two swallows that, having formed their nest in the upper corner of the prison window, are busied in tending their young, and flying in and out of the prison at will; so lucid is the narrative, that the emotions are at once touched. The figures are admirably drawn, brilliantly coloured, and firmly painted; and not only are these of great excellence, but the background, in its broad and free treatment and in colour, is a masterly passage of art.

No. 247. 'A Merry Time—Scene in Kent,' G. A. WILLIAMS. The subject of this work, which is large and full of stirring incident, is a country fair. On the left—the end of the village it would appear—there are some quaint old houses shaded by lofty trees, and hence the lines are carried into the picture, which even to distance is thronged with innumerable figures, all pointedly characterised. It is everywhere distinguished by the most careful execution.

No. 250. 'Knowle Park,' E. J. COBBETT. A study of trees, carefully and successfully rendered immediately from nature.

No. 251. 'A Jealous Man, disguised as a Priest, hears the Confession of his Wife,' D. W. DEANE. These two figures are admirably painted, the man especially, seated in the confessional, is remarkable for beautiful chiaroscuro.

No. 254. 'Portrait,' BELL SMITH. This is a small full length portrait of a lady; she is attired in white, and relieved by a foliage background with a glimpse of distance. The pose is easy

and graceful, and the features are drawn and painted with a finish extremely careful, but still with the preservation of breadth. It is one of the most agreeable works of its class we have seen.

No. 260. 'Mal-Apropos; or One too Many,' J. E. LAUDER, R.S.A. A large picture containing two life-sized figures—ladies—one of whom is cognizant of the presence of a visitor, a portion only of whose head appears at the window, and who cannot enter because there is "One too many." The figures are skilfully drawn and painted, and the incident circumstantially described.

No. 277. 'Welsh Mountains,' S. R. PERCY. The treatment of this subject is perhaps as masterly as it could have been in the hands of any professor of landscape art.

No. 280. 'Christ appearing to two of his Disciples on the Way to Emmaus,' R. S. LAUDER, R.S.A. We cannot speak more highly of this picture than to say that it is of a quality which reaches the sublimity of the works of the masters of the art. "It is toward evening and the day is far spent." This is profoundly felt, the sky is darkening and the remnant of light is sparingly broken on the figures. The comparison between the two states is strikingly presented; the Saviour is eminently divine, the disciples are impressively human. Their expression is not that of recognition but of admiration of Christ's exposition of the scriptures. This is a picture that would do honour to any period—any school.

No. 291. ' * * * ' J. CLAYTON BENTLEY. A small picture wherein the prominent object is a windmill, beyond which is an extensive open view. The subject is unpretending, but it is treated in a manner extremely agreeable and interesting.

No. 293. ' * * ' F. W. HULME. A view of a village church from beneath some near trees, which cast a shade on the foreground. The effect is that of evening, and it is rendered with a happy tranquillity which communicates an inexpressible charm to the little picture.

No. 298. 'Border Tower on the Yarrow,' H. McCulloch. From an admirably broken foreground the eye is led to the Peel-house, which occupies an eminence on the left, the right opens into distance. The picture is harmoniously coloured, and firmly painted.

The Water-Colour Room contains works of great excellence; they are in the whole not numerous, but even those that we might signalise are more than we have space even to mention. There are some highly finished portraits by BELL SMITH, especially a miniature group of exquisite finish and truth. The drawings by NIEMANN are of great power; and those by R. R. McLAN are closely imitative of nature. GAVARNI, the French artist, exhibits a drawing entitled 'Le Carnaval à Paris.' W. H. COPE contributes some forcible drawings; and other works of merit are by OAKLEY, MISS M. A. NICHOLS, J. L. BRODIE, &c.

ON MURAL PAINTING.*

BY MRS. MERRIFIELD.

It is rare at the present time to meet with perfect external frescoes which have withstood the vicissitudes of the seasons for two or three hundred years; this is by no means the case with regard to mural paintings in interiors, many of which are still as perfect as when first painted. As examples we may refer to the works of Bernardino Luini and Gaudenzio Ferrari, the best frescanti of the Milanese school. The oil-paintings of Luini are so beautiful and so fully imbued with the spirit of Lionardo da Vinci, that some of them have been mistaken for the genuine works of that artist. But the frescoes of Luini are considered to be superior to his oil-paintings; the latter are known and appreciated in this country, but his mural paintings are necessarily confined to Italy. The beauty and grace of the female figures in his pictures are remarkable. The sweet but melancholy expression which prevails in his oil-paintings is quite Lionardesque, but there is a variety in the character of the heads in his frescoes

which is truly charming; I know no artist who would have been more capable of delineating the beautiful and truly feminine characters of Shakespeare than Bernardino Luini. A Miranda, a Desdemona, or a Cordelia, by the hand of Luini would be invaluable. The exquisitely beautiful fresco, representing Angels bearing the Body of St. Catherine to Mount Sinai, will not be soon forgotten by those who have had the good fortune to see it. The state of preservation of his pictures generally is no less remarkable than the excellence of the painting, and the force and harmony of the colours.

Gaudenzio Ferrari enjoyed a high reputation in his native country in the time of Lomazzo, who never loses an opportunity of extolling his merits. Like Luini, his frescoes are superior to his oil-paintings. He was of the old Milanese school—a pupil of Giovenone; and although he possessed great originality, the influence of Lionardo may be traced in his earlier paintings, and that of Raffaele (with whom he worked at Rome), in those of a later period.

The interior of the Church of St. Maurizio (called also the Monastero Maggiore), at Milan is entirely filled with mural paintings by Luini and Gaudenzio, which must have been exquisite when fresh; even now they are extremely beautiful, and the general effect from the whole of the interior, the galleries, and the roof being covered with frescoes, is magnificent. The church is built of brick, the surface of many of the frescoes is not flat, but undulating, and the dust lodges on the top. The lower parts of all frescoes are the parts most frequently spoiled by damp. The intonaco adheres closely to the wall. The outlines of Luini's frescoes are indented with the style. The greens are generally well preserved; they appear to have been prepared from copper. There are some soft and beautiful greys, for they can scarcely be called blues, in the lower pictures by Luini; but the blue in the paintings over the arches in the gallery, each consisting of a three-quarter figure of a female saint with a blue background is of a fine colour. The latter were situated so high, that it was impossible to distinguish whether these blues were in fresco or secco. Some colours had the appearance of lake, others seemed to be shaded with the last mentioned colour; the darkest shades had evidently been retouched in secco. In the painting of the Assumption, by Gaudenzio Ferrari, the parts painted blue are still of a very fine colour, and the whole picture is in excellent preservation.

Many of the frescoes painted by these two distinguished artists in other localities have been sawn from the wall or transferred to canvas or panel, and are now preserved in the gallery of Brera at Milan, where they are favourably placed for observation.

Luini's frescoes are generally outlined with the style, the indentations of which are visible. This artist appears to have employed a colour which resembled lake in fresco, for on looking along the face of the picture (the picture being placed between the eye and the light), the surface of the fresco appears unbroken both on lights and shades. Luini introduces draperies of a fine yellow colour which is still perfect; the lights are of the colour of Naples-yellow, either alone or mixed with white, and occasionally gold is employed on his mural pictures. Besides terra-verde, he appears to have used a green pigment prepared from copper. Both this painter and Gaudenzio Ferrari seem to have been so well aware of the difficulties attending the use of this colour that they rarely introduced it. The small quantity of blue found on the pictures of Luini is of a greyish tint inclining rather to red than black. The glassy surface is visible on the lighter parts, but the darkest shades look dull, as if they had been applied in distemper. Some of the draperies are of a fine deep red colour, which appears to be painted entirely in fresco. Luini's colours are in general very bright and perfect, the darkest shades being produced by the pure colour, and the gradations made by adding white to the local colours.

Among the principal frescoes by Gaudenzio Ferrari, now in the gallery of Brera, are the "Adoration of the Magi," and the "History of Joachim and Anna," two large pictures, divided,

* (Continued from page 118.)

each of them, into three compartments; and a third picture representing some passages in the life of the Virgin. These pictures being characteristic specimens of Gaudenzio's style of colouring, I procured some engravings of them in outline, and coloured them from the original pictures, imitating as nearly as possible the present state of the colouring. The effect of the pictures is warm and rich; red and yellow are the prevailing colours. Many of the draperies are changeable, or as we should call them, "shot;" these changeable draperies, in which the lights and shades are of different colours, give great variety and richness to the picture. There are white draperies shaded with yellow; light yellow shaded with dark yellow, or with green; darker yellows shaded with red; and red draperies with the folds of a darker tint of the same colour. Many of the figures have pink draperies, which I could not imitate without using lake, and this was the more singular, inasmuch as I found that the lake on my white palette, when placed close to and compared with the original, did not in the least resemble it; but, on the contrary, a mixed tint of light red and Indian red, and in some cases, of Indian red alone, when on the palette, exactly matched the lake colour of the original. I mention this fact without being able to account for it, unless it is to be attributed to the effects of contrast with other colours, or to the mixture of lime with the red, for we know that vermilion mixed with white in oil-painting takes a pink tint. The lake colour, whatever it was, was probably applied before the picture was dry, for it had the same polished surface as the rest of the picture, and as the eye glanced along the face of it, no re-touchings in secco were visible except in the case of the blue pigment, to which I shall again refer. Continuing then to compare the colours on the palette with those on the picture, I found that the darkest lake colours exactly matched Indian red; the colour resembling vermilion corresponded precisely with the vermilion on the palette; and as this colour is by some authors enumerated among the pigments used in fresco-painting, we may conclude that it was actually employed in these pictures where it appears to be so. The deep reds appeared to be painted with red ochre, Indian red being used for the shadows, and a few bright lights were apparently touched with vermilion. The earthy red colours, although perhaps not particularly bright in themselves, gained brilliancy and value by their judicious opposition with cool green, which is freely introduced in these old frescoes. A great deal of terra verde is used, with a more vivid green prepared from copper on the brightest parts. The tones of the flesh are warm, and the hair of many of the figures brown or chestnut. To balance the warm colours, the painter has introduced some white draperies with grey shades, some green draperies, grass beneath the feet of the figures, green trees, and green trappings to a horse. In the two large pictures, Gaudenzio appears to have endeavoured to avoid the use of blue, which is limited to the sandals of a figure in the foreground of each painting; and this blue, which appears to have been a preparation of copper, was certainly laid on in distemper. In another picture, the blue lights on a red drapery, and in a third, the scarf of one figure, and a ribbon round the hair of the Virgin, are the only blue touches introduced by the painter. It may be observed that there are no marks of the style in these, or any other pictures that I have seen by Gaudenzio Ferrari, who appears to have outlined his frescoes with a red earth.

Luini and Gaudenzio Ferrari flourished in the early part of the sixteenth century; I shall now mention the works of an artist who lived about a century later, and who enjoys a great reputation as a fresco-painter.

The mural-paintings by Bartolommeo Cesi (the master of the Carracci) in the chapel of the Archiginnasio at Bologna are, at least as regards the execution, perfect specimens of mural painting. They are extremely well preserved, the only part injured being a portion of the picture in the centre of the ceiling, which appears to have suffered slightly from damp. They are

not executed entirely in buon-fresco. The outline is indented with the style. The joinings of the Tareas (days' work) are visible, or at least conspicuous, in a few places only where they sometimes cross a large piece of drapery or the ground of the picture. The fact of these joinings being discernible, is a proof that some parts of the pictures were painted in fresco. The surface of the paintings does not shine like those of Luini and others of the Lombard School. The colours consist of 1. A fine scarlet ochre with which lake was imitated; the full colour being used for the shades of draperies, and white being mixed with all the other tints. There is no colour on the walls which can be mistaken for lake, but on the ceiling there is a drapery which may have been painted with this colour. 2. Light and dark ochres, shaded with burnt sienna, with or without umber; the darkest shades are painted with burnt umber, the lights with white. 3. A cool green, which gives intensity to the reds. 4. The shades of white draperies are of a bluish grey, sometimes formed of blue and white with a little black, and sometimes of black and white upon which blue of the usual tint has been hatched. 5. Blue draperies are sparingly introduced, and they appear to have been painted in the following manner. The lights are of pure white, the pigment being mixed stiff enough to keep its place; the intonaco of the colour of sand-stone is visible between the lights and the blue, and sometimes through the thin blue, and serves for the half-lights. This it will be observed is a variation from the practice of the old masters, who always covered the intonaco entirely with colour. The blue, which is of the colour of turchino and no darker, is hatched on the shades, to which sufficient depth is given by repeating the hatchings. This colour is as perfect as any part of the painting. With the exception of the blue and the white draperies, the high lights of the coloured draperies are in no instance of pure white. The various tints appear to have been laid in flat or softened and united with nearly as much facility as in water-colours. Where hatching is introduced, the gradation of the tints is so well observed that the hatching does not by its harshness offend the eye, as in many frescoes which I have seen, particularly in those by the Carracci in the Palazzo Fava. The shadows have the true character of shade, neutrality, and transparency. The flesh is painted with the impasto of oil, and the hatching is not very perceptible.

The subjects of the large paintings around the Chapel are from the history of the Virgin. The figures on the ceiling are smaller than those on the wall, and this, with the lightness of the colours in the former, gives an effect of distance. The painter has introduced into the background pleasing landscapes, which are very retiring, and has diffused over the whole that impression of daylight which prevails in all the best frescoes. I cannot omit to mention a kneeling female figure in one of the angles of the ceiling; she is covered with a white veil, which suffers her features to be seen through it, and which is beautifully painted. It appears to me that the difficulty of painting a transparent drapery of this kind in fresco, without disturbing the colours on the damp wall beneath must have been very great; but if we suppose that the veil was added in distemper when the surface was dry, the difficulty would be in a great measure removed, although, even in that case, one cannot help being surprised at the perfect state of preservation in which we find this figure after a lapse of at least two hundred years.

The mention of the landscape backgrounds in these compositions by Cesi, reminds me of a remark of some writer, the truth of which I have frequently proved, and which is applicable not only to fresco painting, but to all other pictures whatsoever. I allude to the situation of the horizontal line, which, in historical or other subjects, where the figures are the principal object, is, by all the best masters invariably placed very high in the picture, frequently above the heads of the figures. This rule, founded on the first principles of perspective, is so generally observed by them, that it would, I believe, be scarcely possible to find a deviation from it in any old Italian picture. Where a practice

is so universal, it is almost unnecessary to refer to examples; I will, however, direct the attention of the reader to the "Raising of Lazarus," by Sebastian del Piombo, and the "St. Catherine" of Raffaele, in the National Gallery, and also to the Cartoons at Hampton Court, copies of which are in every one's hands. In all these compositions the horizontal line is placed very high, and the landscape backgrounds are very retiring. With precept and example before them, it is astonishing that so many painters of our own era should so frequently have violated this fundamental rule. It is undoubtedly much easier, and a great saving of time, to paint a background of clouds, or even a level expanse of blue sky, with a little bit of distance, not reaching up to the knees of the figures, than it is to fill the backgrounds with a landscape varied with hill, and valley, and river, and diversified with trees, animals, and figures, the whole receding gradually from the eye according to the laws of aerial perspective; but the practice first alluded to is inexcusable, and as a painter cannot, or ought not, to plead ignorance of the laws of perspective, the non-observance of them can only be attributed to the idleness of the artist, or the presumed ignorance of the spectator. The study of perspective is now so generally diffused, that it appears almost superfluous to observe that there cannot be two horizontal lines in the same picture. The eye of the spectator cannot dwell at the same time upon the countenances of the figures, in which the sentiment of the picture resides; and upon the horizontal line of a landscape background which does not reach to the knees of the figures. I will refer, by way of illustration, to the otherwise fine picture by Müller, entitled "Prayer in the Desert," which is known to the readers of this Journal by the engraving in the number for September, 1847. The scene represents a level country, terminated by a range of distant mountains; several figures in the Egyptian costume are arranged in different attitudes on a prayer-carpet near the foreground; these figures are of such dimensions that the low and distant horizon appears just above their knees. Now, supposing the horizon to represent the height of a person of ordinary stature either sitting or standing, and about four or five feet from the ground, the figures must have been giants, not quite so large, it is true, as the celebrated "Pair" which Müller has represented in another and most effective picture, but at least from sixteen to twenty feet in height. If, on the contrary, the figures are supposed to be of the natural size, and to be standing on level ground, it is quite impossible that the horizon could have appeared, unless to a person whose eye is near the ground, so low as it is represented in the picture. In either case, it appears to me, that figures placed so near the foreground, and yet so high above the eye of the spectator (as represented by a point on the horizon of the picture), should be somewhat foreshortened. Other instances of a similar deviation from the laws of perspective might be mentioned, but my object is to point out the error, and to recommend the example of the great Italians in this respect, and not to criticise modern painters.

Let us now recapitulate. We find that the chief sources of injury to mural paintings are damp arising from the earth, or from the infiltration of water, and the imperfect preparation of the wall; and that when due precautions are observed in both these particulars, there is no reason to fear any injury to mural paintings from exposure to the rain and other vicissitudes of the seasons.

With regard to the colours used on mural paintings, we find that the most durable are reds and yellows. On these neither the light of the sun nor exposure to the weather appears to have any effect, and after a lapse of between three or four hundred years, these colours are as bright as when they were first laid on the wall by the painter. The cooler colours, such as blues and greens, are not equally durable, although we have seen that in some few instances green has been found permanent even on pictures exposed to the weather.*

* To be continued.

Having discovered the enormities of which he has been guilty, Oedipus has deprived himself of sight, and having quitted Boeotia, has arrived near Colonus, conducted by his daughter Antigone. We find him here seated by an altar, on which Antigone leans speaking to him. The head is a purely classic deduction, from the head of Homer it may be; the hands also are distinguished by that squareness of formation which is only obtained from the study of the antique. No. 205, entitled, 'Combining Physical with Moral Consolation,' is by the same artist, and represents a monk with a lighted cigar in his hand, exhorting a peasant woman. Both figures are strikingly truthful.

No. 207. 'A Woodland River,' S. R. PERCY. A large picture, combining the highest qualities of landscape Art. It is a foreground, enclosed by trees, and accompanied by a sky of transcendent grandeur. The trees cannot be too highly praised, and the lower composition presents a study of water, herbage, and aquatic plants that has never been surpassed; indeed, every part of this valuable picture is truly masterly.

No. 208. 'A Study in Fontainebleau Forest,' W. E. DIGHTON. One of those sketches evidently painted by its author on the spot, with a vigorous hand and enthusiastic earnestness. The aspect of nature is here secured, and united to a profoundly poetic sentiment.

No. 225. 'Ecce Ancilla Domini,' D. G. ROSETT. This is a small picture, the subject of which is the salutation of Mary by the Angel Gabriel. It is painted in the manner of the Florentine school, before the advent of Masaccio, every portion being stippled with the utmost nicety. The Angel, to whom is given a straight hanging white drapery, stands with his back to the spectator, and offers to the Virgin a white lily—the latter also wearing white. The background is white; indeed, so generally white is the picture, that it is only here and there broken by colour—a treatment allusive to the purity of the Virgin. The work is perfectly successful in its imitation of the school which it follows.

No. 227. 'A Storm clearing off Dolwyddelan Valley—North Wales,' ALFRED W. WILLIAMS. This is a large picture, forcibly descriptive of the aspect proposed, and possessing all the good qualities which we have already observed in the works of the artist.

No. 244. 'Captivity and Liberty,' MRS. MCLEAN. To say that this is the best picture which this accomplished lady artist has yet exhibited, is not enough; it is a work possessing qualities which would do honour to eminent professors of the Art. The subject is ideal, and it is worked out with a touching sentiment. Two women are imprisoned; one nurses a child at her breast, and looks up, contemplating the movements of two swallows that, having formed their nest in the upper corner of the prison window, are busied in tending their young, and flying in and out of the prison at will; so lucid is the narrative, that the emotions are at once touched. The figures are admirably drawn, brilliantly coloured, and firmly painted; and not only are these of great excellence, but the background, in its broad and free treatment and in colour, is a masterly passage of art.

No. 247. 'A Merry Time—Scene in Kent,' G. A. WILLIAMS. The subject of this work, which is large and full of stirring incident, is a country fair. On the left—the end of the village it would appear—there are some quaint old houses shaded by lofty trees, and hence the lines are carried into the picture, which even to distance is thronged with innumerable figures, all pointedly characterised. It is everywhere distinguished by the most careful execution.

No. 250. 'Knowle Park,' E. J. COBBETT. A study of trees, carefully and successfully rendered immediately from nature.

No. 251. 'A Jealous Man, disguised as a Priest, hears the Confession of his Wife,' D. W. DEANE. These two figures are admirably painted, the man especially, seated in the confessional, is remarkable for beautiful chiaroscuro.

No. 254. 'Portrait,' BELL SMITH. This is a small full length portrait of a lady; she is attired in white, and relieved by a foliage background with a glimpse of distance. The pose is easy

and graceful, and the features are drawn and painted with a finish extremely careful, but still with the preservation of breadth. It is one of the most agreeable works of its class we have seen.

No. 260. 'Mal-Apropos; or One too Many,' J. E. LAUDER, R.S.A. A large picture containing two life-sized figures—ladies—one of whom is cognizant of the presence of a visitor, a portion only of whose head appears at the window, and who cannot enter because there is "One too many." The figures are skilfully drawn and painted, and the incident circumstantially described.

No. 277. 'Welsh Mountains,' S. R. PERCY. The treatment of this subject is perhaps as masterly as it could have been in the hands of any professor of landscape art.

No. 280. 'Christ appearing to two of his Disciples on the Way to Emmaus,' R. S. LAUDER, R.S.A. We cannot speak more highly of this picture than to say that it is of a quality which reaches the sublimity of the works of the masters of the art. "It is toward evening and the day is far spent." This is profoundly felt, the sky is darkening and the remnant of light is sparingly broken on the figures. The comparison between the two states is strikingly presented; the Saviour is eminently divine, the disciples are impressively human. Their expression is not that of recognition but of admiration of Christ's exposition of the scriptures. This is a picture that would do honour to any period—any school.

No. 291. '...,' J. CLAYTON BENTLEY. A small picture wherein the prominent object is a windmill, beyond which is an extensive open view. The subject is unpretending, but it is treated in a manner extremely agreeable and interesting.

No. 293. '...,' F. W. HULME. A view of a village church from beneath some near trees, which cast a shade on the foreground. The effect is that of evening, and it is rendered with a happy tranquillity which communicates an inexpressible charm to the little picture.

No. 298. 'Border Tower on the Yarrow,' H. McCULLOCH. From an admirably broken foreground the eye is led to the Peel-house, which occupies an eminence on the left, the right opens into distance. The picture is harmoniously coloured, and firmly painted.

The Water-Colour Room contains works of great excellence; they are in the whole not numerous, but even those that we might signalise are more than we have space even to mention. There are some highly finished portraits by BELL SMITH, especially a miniature group of exquisite finish and truth. The drawings by NIEMANN are of great power; and those by R. R. MCLEAN are closely imitative of nature. GAVARNI, the French artist, exhibits a drawing entitled 'Le Carnaval à Paris.' W. H. COPE contributes some forcible drawings; and other works of merit are by OAKLEY, MISS M. A. NICHOLS, J. L. BRODIE, &c.

ON MURAL PAINTING.*

BY MRS. MERRIFIELD.

It is rare at the present time to meet with perfect external frescoes which have withstood the vicissitudes of the seasons for two or three hundred years; this is by no means the case with regard to mural paintings in interiors, many of which are still as perfect as when first painted. As examples we may refer to the works of Bernardino Luini and Gaudenzio Ferrari, the best frescant of the Milanese school. The oil-paintings of Luini are so beautiful and so fully imbued with the spirit of Leonardo da Vinci, that some of them have been mistaken for the genuine works of that artist. But the frescoes of Luini are considered to be superior to his oil-paintings; the latter are known and appreciated in this country, but his mural paintings are necessarily confined to Italy. The beauty and grace of the female figures in his pictures are remarkable. The sweet but melancholy expression which prevails in his oil-paintings is quite Lionardesque, but there is a variety in the character of the heads in his frescoes

which is truly charming; I know no artist who would have been more capable of delineating the beautiful and truly feminine characters of Shakespeare than Bernardino Luini. A Miranda, a Desdemona, or a Cordelia, by the hand of Luini would be invaluable. The exquisitely beautiful fresco, representing Angels bearing the Body of St. Catherine to Mount Sinai, will not be soon forgotten by those who have had the good fortune to see it. The state of preservation of his pictures generally is no less remarkable than the excellence of the painting, and the force and harmony of the colours.

Gaudenzio Ferrari enjoyed a high reputation in his native country in the time of Lomazzo, who never loses an opportunity of extolling his merits. Like Luini, his frescoes are superior to his oil-paintings. He was of the old Milanese school—a pupil of Giovenone; and although he possessed great originality, the influence of Leonardo may be traced in his earlier paintings, and that of Raffaele (with whom he worked at Rome), in those of a later period.

The interior of the Church of St. Maurizio (called also the Monastero Maggiore), at Milan is entirely filled with mural paintings by Luini and Gaudenzio, which must have been exquisite when fresh; even now they are extremely beautiful, and the general effect from the whole of the interior, the galleries, and the roof being covered with frescoes, is magnificent. The church is built of brick, the surface of many of the frescoes is not flat, but undulating, and the dust lodges on the top. The lower parts of all frescoes are the parts most frequently spoiled by damp. The intonaco adheres closely to the wall. The outlines of Luini's frescoes are indented with the style. The greens are generally well preserved; they appear to have been prepared from copper. There are some soft and beautiful greys, for they can scarcely be called blues, in the lower pictures by Luini; but the blue in the paintings over the arches in the gallery, each consisting of a three-quarter figure of a female saint with a blue background is of a fine colour. The latter were situated so high, that it was impossible to distinguish whether these blues were in fresco or secco. Some colours had the appearance of lake, others seemed to be shaded with the last mentioned colour; the darkest shades had evidently been retouched in secco. In the painting of the Assumption, by Gaudenzio Ferrari, the parts painted blue are still of a very fine colour, and the whole picture is in excellent preservation.

Many of the frescoes painted by these two distinguished artists in other localities have been sawn from the wall or transferred to canvas or panel, and are now preserved in the gallery of Brera at Milan, where they are favourably placed for observation.

Luini's frescoes are generally outlined with the style, the indentations of which are visible. This artist appears to have employed a colour which resembled lake in fresco, for on looking along the face of the picture (the picture being placed between the eye and the light), the surface of the fresco appears unbroken both on lights and shades. Luini introduces draperies of a fine yellow colour which is still perfect; the lights are of the colour of Naples-yellow, either alone or mixed with white, and occasionally gold is employed on his mural pictures. Besides terra-verde, he appears to have used a green pigment prepared from copper. Both this painter and Gaudenzio Ferrari seem to have been so well aware of the difficulties attending the use of this colour that they rarely introduced it. The small quantity of blue found on the pictures of Luini is of a greyish tint inclining rather to red than black. The glassy surface is visible on the lighter parts, but the darkest shades look dull, as if they had been applied in distemper. Some of the draperies are of a fine deep red colour, which appears to be painted entirely in fresco. Luini's colours are in general very bright and perfect, the darkest shades being produced by the pure colour, and the gradations made by adding white to the local colours.

Among the principal frescoes by Gaudenzio Ferrari, now in the gallery of Brera, are the "Adoration of the Magi," and the "History of Joachim and Anna," two large pictures, divided,

* (Continued from page 118.)

each of them, into three compartments; and a third picture representing some passages in the life of the Virgin. These pictures being characteristic specimens of Gaudenzio's style of colouring, I procured some engravings of them in outline, and coloured them from the original pictures, imitating as nearly as possible the present state of the colouring. The effect of the pictures is warm and rich; red and yellow are the prevailing colours. Many of the draperies are changeable, or as we should call them, "shot;" these changeable draperies, in which the lights and shades are of different colours, give great variety and richness to the picture. There are white draperies shaded with yellow; light yellow shaded with dark yellow, or with green; darker yellows shaded with red; and red draperies with the folds of a darker tint of the same colour. Many of the figures have pink draperies, which I could not imitate without using lake, and this was the more singular, inasmuch as I found that the lake on my white palette, when placed close to and compared with the original, did not in the least resemble it; but, on the contrary, a mixed tint of light red and Indian red, and in some cases, of Indian red alone, when on the palette, exactly matched the lake colour of the original. I mention this fact without being able to account for it, unless it is to be attributed to the effects of contrast with other colours, or to the mixture of line with the red, for we know that vermilion mixed with white in oil-painting takes a pink tint. The lake colour, whatever it was, was probably applied before the picture was dry, for it had the same polished surface as the rest of the picture, and as the eye glanced along the face of it, no re-touchings in secco were visible except in the case of the blue pigment, to which I shall again refer. Continuing then to compare the colours on the palette with those on the picture, I found that the darkest lake colours exactly matched Indian red; the colour resembling vermilion corresponded precisely with the vermilion on the palette; and as this colour is by some authors enumerated among the pigments used in fresco-painting, we may conclude that it was actually employed in these pictures where it appears to be so. The deep reds appeared to be painted with red ochre, Indian red being used for the shadows, and a few bright lights were apparently touched with vermilion. The earthy red colours, although perhaps not particularly bright in themselves, gained brilliancy and value by their judicious opposition with cool green, which is freely introduced in these old frescoes. A great deal of terra verde is used, with a more vivid green prepared from copper on the brightest parts. The tones of the flesh are warm, and the hair of many of the figures brown or chestnut. To balance the warm colours, the painter has introduced some white draperies with grey shades, some green draperies, grass beneath the feet of the figures, green trees, and green trappings to a horse. In the two large pictures, Gaudenzio appears to have endeavoured to avoid the use of blue, which is limited to the sandals of a figure in the foreground of each painting; and this blue, which appears to have been a preparation of copper, was certainly laid on in distemper. In another picture, the blue lights on a red drapery, and in a third, the scarf of one figure, and a ribbon round the hair of the Virgin, are the only blue touches introduced by the painter. It may be observed that there are no marks of the style in these, or any other pictures that I have seen by Gaudenzio Ferrari, who appears to have outlined his frescoes with a red earth.

Luini and Gaudenzio Ferrari flourished in the early part of the sixteenth century; I shall now mention the works of an artist who lived about a century later, and who enjoys a great reputation as a fresco-painter.

The mural-paintings by Bartolommeo Cesi (the master of the Carracci) in the chapel of the Archiginnasio at Bologna are, at least as regards the execution, perfect specimens of mural painting. They are extremely well preserved, the only part injured being a portion of the picture in the centre of the ceiling, which appears to have suffered slightly from damp. They are

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* To be continued.

PASSAGES FROM THE POETS.



Drawn by J. N. Paine, U.S.A.

Engraved by W. T. Green.

TITANIA.

Titania. "Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy."

A Midsummer Night's Dream Act IV, Scene 1.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme, from a Sketch by D. O. Hill, R.S.A.

Engraved by Mason Jackson.

THE MINSTREL'S DREAM.

"Or, when the setting moon, in crimson dyed,
Hung o'er the dark and melancholy deep,
To haunted stream, remote from man, he hied,
Where fays of yore their revels wont to keep."

BEATTIE'S Minstrel.

ART-MANUFACTURES IN THE
CLASSICAL EPOCHS.

BY DR. EMIL BRAUN.

III.—BRONZES OF PERUGIA.

THE embossing process recommended itself to the earliest art-manufacturers not only by its simplicity and ease, but even by its economy. Metal being in those remote times much more scarce and precious than at present, it was an object to save it as much as possible. Casting requires much bulk of metal, and the fire-process, however improved it may be, can never obtain such a diminution of material as is insured by hammering and chasing. This, which at first sight appears a trifling circumstance, may explain to us the reason of the enormous efforts made by the oldest art-manufacturers to prepare the metal in such a manner as to become manageable for embossing. Handicraft, in those primitive times was very cheap, whilst the material was perhaps not to be afforded in sufficient quantity at any price.

But a far higher consideration, for practical purposes, is the diminution of weight, in articles not intended to be fixed in a permanent situation, but to be subservient to the hand of man. A shield, for instance, must be as light as a lady's dressing-box. Cast bronze would be inapplicable to either object. On the other hand, no material in the world could present the same advantages as are afforded by metal. Necessity was, therefore, the teacher of one of the most wonderful of human inventions; that is to say, the conversion of the rough ore into a thin sheet, which, by its uniformity, rivals the productions of organic nature, not only the papyrus, but even the skin itself with which nature has carefully protected the animal body. We see it assume the form even of the free moving limbs of man, and shelter and adorn alike the hardy warrior and the maiden delighting in glittering ornaments.

The most useful inventions are generally soonest forgotten. As they become, necessarily, a common good, they are treated as a commonplace improvement, and no one thinks of the difficulties which are overcome in order to arrive at them. As our cylinders furnish us every day with many thousand yards of rolled metal-sheets of every degree of thinness required, we scarcely recollect that there has been a time not very distant from the present, when the same advantages could only be obtained by severe exertion and expensive labour. It supposes a very skilful hand, indeed, to be capable of managing the hammer with the same ease as we see it used in the Art-manufactures of those times which are generally spoken of as belonging to a period of childhood in art, whilst in truth they were possessed of secrets, afterwards entirely lost.

This seems to have been actually the case with this invention, as we may infer from a remarkable circumstance. It is known that the whole of the state archives of the Romans were written on bronze tables, from which they derive the denomination of *tabularium*, identical with that of *tabularium*. But is it not very striking to find that all these tables were of cast metal? Would it not have saved many hundred thousand pounds weight, had hammered metal been made use of? Greater solidity cannot have been the reason for deserting the old custom, which has been adhered to in inscriptions on gold, as hammered metal presents at least the same advantages. We must therefore conclude, that in later times bronze metal had become cheaper than the handicraft required to hammer out such thin sheets as are of frequent occurrence in the earlier ages.

Such changes of method often occur in different branches of industry, and we may venture to say that there is not any improvement which does not act at the same time as a drawback. An instance chosen from among the things passing before our own eyes, may prove the truth of an assertion appearing, at first sight, paradoxical. Our century, while it prides itself on the development of a mechanical power formerly neither known nor supposed to be

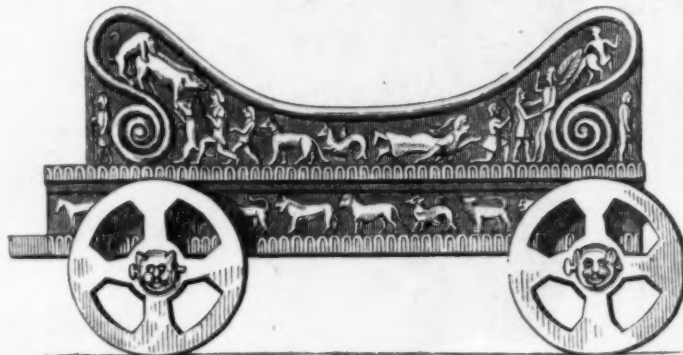
attainable by man, and while it is able to obtain, by means of machinery, results which no handicraft whatever would be able to produce, has lost, on the other hand, much of that careful skill and amazing precision displayed in the products of hand-workmanship belonging to an epoch anterior to that of progress in the construction of machinery. In common life we do not so easily perceive such a striking difference, but those who are obliged to rely upon the refined exactness of philosophical instruments, complain greatly of the change which has taken place in this high department of machine manufacture. The fact is, that whilst in former times no observatory could dispense with English telescopes, now, that of Greenwich itself, not only receives its higher instruments from the Continent, but has been obliged to send them back thither to be repaired; and I have been told by an astronomer of the first rank, that it was his conviction that, ere long, not a single mechanic would be found in England able to handle a file properly. Such a fact is related not for the purpose of imparting blame, but to show by a striking example how, even in this sphere of human knowledge, advantages are counterbalanced by the loss of hereditary or traditional faculties.

But we must turn back to our monuments of primitive epochs, not to leave imperfect the catalogue of the few which have come down to our own times. The first collection of similar remains of which we have notice, was discovered in 1812 at Perugia, and is now preserved, partly in the museum of that town, partly in the Royal Glyptotheca at Munich, for which they were purchased from an Englishman who has rendered the greatest services to the history of ancient art:—I mean Dodwell, who by his highly cultivated taste and real knowledge of monumental antiquity, has done much for the propagation of these refined but most ungrateful studies. He had plaster moulds made from

freedom of ideas, enabling the hand to execute every thing that is required in art. In this respect the bronzes of Perugia are of the highest importance, and we feel ourselves therefore allowed to lay these poor fragments of ruined splendour before the eyes of a public accustomed to hold converse with an entirely different kind of art, and to take delight in works of genius of the highest order. Sometimes, however, it may be useful to learn from children, and so, in questions concerning Art-industry, contrast often teaches more than is to be learnt by a profuse display of objects of dazzling beauty.

The embossed bronze fragments we are speaking of, are supposed to belong to the laid-on ornaments of a chariot, but we know nothing either of the form of the latter, nor of the manner in which the parts were originally adapted. All that we can learn from it is, that it has been the intention to fill up every compartment of this object with figures suited to the peculiar form of the spaces which it presents. There is no doubt that these designs have some meaning even of a symbolical character, but we are entirely at a loss for a key to enable us to enter into ideas of so intricate and mysterious a nature. Could we arrive at a clearer understanding of the language expressed by these signs, we should perhaps admire the vigour of a mode of expression which the human mind attained even in the midst of the difficulties offered by a first beginning. I feel quite sure, that the works of art which inspired Homer to write the description of the shield of Achilles, have not been very different in execution from these specimens, and that the hieroglyphics which he had before his eyes, were in all probability even more condensed in character.

We begin by examining a portion of the composition filling up the swelling lines of a border which forms the edge or moulding of a large metal strip, being the upper portion of the



them, and casts which were sent abroad showed for the first time to those really interested in the history of antiquity, the striking character of primitive Etruscan art, which is identical with that of the oldest Greek workmanship. These monuments, also, were soon afterwards, I will not say forgotten, but at any rate neglected, no writer having taken the trouble to give an exact definition of their real character; and whilst volumes have been filled with empty words and wild conjectures respecting monuments of which we possess nothing but the descriptions of poets or the dry indications given by Pausanias, no one has cared to investigate the actual reality presented to us by their technical workmanship. I honestly confess that it is no easy task to make an exact report of the degree of artistical progress of which these miserable bronze fragments allow us to take cognisance, but without a careful analysis of their peculiar character we cannot hope to attain any clear idea of the history of ancient Art-manufacture. Without knowing the difficulties gradually overcome by exertions of the human mind, we cannot well appreciate, or thoroughly understand, the great merit of later times. It is therefore highly interesting to see how those gifted nations, whom we afterwards see entering into a race of mutual rivalry, have been obliged to begin by creeping like children before they could attain, by slow degrees, a

chariot in our first cut. Beneath it is placed an ornament composed of simple but tastefully arranged cannellures. The design presents the favourite subject of a boar-hunt, which occurs very frequently in monuments of so ancient a date. The wild animal attacked by two dogs, who are eagerly biting him, is placed within the space left by the curling line of a volute, from the height of which it descends as if a sloping hill were indicated by it. A hero is piercing the creature with his sturdy spear, while another follows him with a dog led by a cord. This part of the composition is quite intelligible, but now begins the difficulty. The monster placed behind the dog belongs to the class of those imaginary beings, which, although they are themselves out of nature, allude symbolically to an imaginary sphere of existence, of which they convey a brief but characteristic notion. Here we see a horse's head combined with the tail of a fish distinguished by those fins which nature has conferred on the inhabitants of the deep, enabling them to move with a velocity equalling that of the feathered tribe. It is clear that the inward meaning of this figure can only be symbolical. In this connection of ideas it may be intended to bring before our eyes the locality where this event takes place, and we shall not err greatly if we imagine that it represents the marshes frequented by animals whose charac-

teristic mode of living and moving about, is here indicated by a compound of organs sometimes combined by nature herself in certain beings, forming in an analogous manner the transition from one class of the animal kingdom to the other.

Were the other half of this remarkable composition better preserved, we should not only obtain a clearer idea of the shape of the object to which it was adapted, but we should even be enabled to confirm or modify our ideas concerning the original meaning of this accessory figure, as the continuation of this design represents another hunting scene, which we can infer from the appearance of an archer following a person who seems likewise to be provided with some implement of the chase. Now the subject of this heroic adventure will most probably have determined the artist to adapt to it the other accessory figure, which, this time, displays human features, but is characterised by the fins suited to its body as inhabiting the liquid element. I suppose it to be intended to represent a local deity, who cries for mercy on seeing one of his favourite children mortally assailed. A fragment of a Centaur of the oldest formation, which seems to have occupied this place, is still existing, and is introduced in the restoration which we have made of the chariot.

At first sight such a conventional composition strikes us by its childish character, but looking at the skilful manner in which this design is adapted to the somewhat awkward form of the surface allotted to the artist for the display of his ideas, we are surprised rather than disappointed. We must even confess that there is a certain talent shown in arranging the figures in such a manner that their outlines never interfere with the limits of the whole compartment, more especially if we are acquainted with those laws sanctioned by Greek art, though appearing to us great licences. We mean the change of size of the different figures, which at first sight seems to be arbitrary, but in reality depends upon a rational distinction. The protagonists appear constantly of larger proportions, whilst all secondary figures may be freely adapted to the peculiarities of the composition, and the convenience afforded by the space accorded to the artistic development of an idea. This custom prevails not only on vase-paintings, but even on Athenian bas-reliefs of the most advanced period, and has its analogy also in Greek poetry, above all in tragedy. It is therefore not allowable to smile at the appearance of a figure, belonging to an entirely different system of proportions, which we meet with on the opposite side of the spiral line dividing the two parts of the composition. The aspect it presents is that of a person belonging to the rear of an expedition of warlike character, who is employed on the look-out.

Another fragment of the same ancient monument presents to us a subject occurring very frequently on ancient monuments as well of Greek as of Etruscan origin, without becoming more intelligible by its repetition. The principal motive of all these representations is a monstrous being, which afterwards assumes the aspect of a deity, grasping with both hands the strongest and most cruel animals in the universe. Here this powerful demon is placed by the artist in a sitting position, so as to increase the effect of the enormous exertions made by him in order to keep aloof the assailing animals. His features are what we see afterwards almost exclusively reserved for heads of Medusa, but which are also lent to other frightful mythological conceptions, as for instance to the personification of Terror and Fear ruling the Homeric battles. The mouth is armed with dreadful teeth, and the voracious longing by which this demon is animated, is indicated by the blood-thirsty tongue issuing from the jaws. His power is irresistible even to lions, whose throats he strangles with an iron grasp; but if we examine closely the intention of the design, it appears that the lions are rather intended to assist each other than the figure itself, by which their power is at once paralysed. We are therefore inclined to suppose that it represents one of those great beings which the ancients personified in various ways as the rulers of living nature. But be this as it may, the composition itself

must be considered as perfect from its highly developed architectonic character, a merit always depending on the skilful management of a well balanced symmetry. It is seen in our back view of the chariot in its restored state.



In this compartment, also, every small corner is turned to account, and we meet again with one of those marine horses the symbolic character of which we have already determined, in the space left open by the bulging out of the winding border-line that confines the whole ground of this portion of the composition. In the place corresponding to that occupied in the former cut by a soldier on the watch, we find a long-legged bird stretching out its slender neck with a similar gesture. What may be the particular meaning of it we cannot even guess, as every ground of conjecture is wanting, by the loss of the rest of the design. We can only admire the characteristic mode of expression which already at this epoch manifests itself in the artistic imitation of different forms of animal being. The arrangement is in many respects perfect, and although it might not be advisable to take it as a model for imitation, we can certainly learn much from the laws of style so severely observed in it.

These two pieces of hammered bronze work were discovered together with a great number of other fragments, which are commonly assigned to the chariot, in the Perugia excavation of 1812. A slight inspection of them, however, shows that all do not belong to the same monument, nay, that there is amongst them a great variety of style and workmanship. Archaeologists seldom take the trouble to enter into questions of criticism, but are accustomed thoughtlessly to repeat the notices suggested by excavators, dealers, and artists, rather than to take upon themselves the responsibility of bestowing due consideration upon the subject; and while they are puzzling their heads about the chest of Cypselus, the throne of Amyclae, and such like vain problems, these remarkable remains have now been lying neglected for nearly forty years without having been the object of more than a mere stupid curiosity. No wonder, therefore, that the branch of historical science which is represented by Archaeology should be so little honoured, sometimes even so profoundly despised even by learned men, whilst the public itself testifies a great indifference towards the progress of antiquarian knowledge, because it feels by a sort of instinct that real interest for it is wanting even in those who make pretensions to authority. Is it not striking, that amongst all the learned men who have treated of these bronzes in one way or another, not a single one has taken the trouble of endeavouring to adapt the principal relics to some rational system of decoration? All speak of chariots in general, or quote the biga of the Etruscan Museum at the Vatican, without giving the slightest hint* that the shape of the chariot, to which our bronzes have belonged, must have been essentially different. For the plane surfaces of the plates we have just examined, can never have been intended to cover the convex outside of a biga; and if we are called upon to find out a mode of construction suitable for a chariot, we must look out for a totally different species of carriage.

* The only man who has hinted at the square form of the supposed chariot, has been the late L. Schorn in his excellent catalogue of the R. Glyptothek at Munich.

It is true, that the restoration of a similar monument becomes extremely difficult, when the parts belonging to it have not been examined on the spot by intelligent persons, and in our case the difficulties are increased by their remains having been immediately dispersed, and being now placed in several different collections. This makes it almost impossible to conduct these researches with that exactness and method which alone can insure good results. We might therefore stand excused were we to dispense ourselves from the attempt to discover the real use of these remarkable remains; but we think it still better to endeavour, at least, to enter into the intention of the artist whose ideas were adapted to so peculiar a form, and to show by this experiment that there really does exist some ground motive, forming, as it were, the crystallising point of the whole.

The first rule in similar reconstructive labours is to avoid, as much as possible, minute questions and to be satisfied with great results. There are problems of a secondary order which must rather be avoided than touched upon, and sometimes it is enough to gain a starting point. Now, if we look at the character of the size and of the peculiarities of the form, which the two pieces as yet examined present to us, we soon perceive that they are linked closely together by a certain relationship. Both are of the same height and surrounded by the same border, which is disposed in an analogous manner.

We should certainly be very much at a loss, did we not derive help from the discovery of some ancient monuments of a similar construction; since mere speculation, supported even by the utmost sagacity and shrewdness, would be of little avail in questions of the kind, requiring a solution based upon tangible probability. In this case we are fortunate enough to obtain such a comparative light from an Etruscan bas-relief published by Micali, 2nd edition, tab. lvii. 1., which presents but little interest in itself but which is of the highest importance for our question. A single glance bestowed upon these trifling outlines, representing, as it seems, a funeral procession, shows us the mode of putting our bronzes together, which, as we learn from this drawing, must have been intended for a carriage of the same description, as will be made evident by the restoration which we have made on this account. We lay it before our readers, leaving it to them to decide whether the analogy pointed out by us between the two monuments, the represented one and the remains of the real one, actually exists.



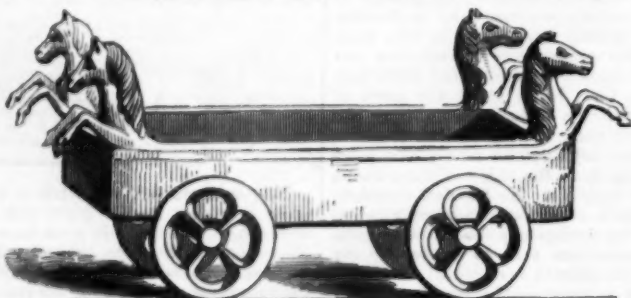
This once granted, very little is required to unite the other smaller piece with the figure strangling the lions. It must have been employed for adorning the back of our supposed carriage, as we have endeavoured to show by the drawing made of this part of the reconstruction, which seems not to leave any considerable doubt, as the combination of the general forms is almost spontaneous. We have, therefore, only to give account of the reasons which have induced us to reconstruct some other fragments of bronze-work, seeming indubitably to have belonged to this sacred implement.

If we look for any other ornamental parts among the bronzes of Perugia, which might be adapted to the chariot, the reconstruction of which we have undertaken, there is one fragment of embossed bas-relief, only, undoubtedly belonging to the same monument as the two preceding compositions. Not only is the style quite identical, but it also presents the very same border-ornament, consisting of a row of cannelures. We think it therefore right to adorn the lower part of the chariot-seat with it, as this vehicle, in the representation of the bas-relief taken from Micali, displays a similar construction. Although a small portion only of the animals belonging to it are preserved, we may

infer from such examples that the continuation did not afford any great variety, as it is a merely accessory ornament. It is also probable that it was repeated on the back, under the combat with the lions, and we have therefore preferred to abstain from introducing any other elements largely afforded by the rest of the bronze fragments; as it seems safer to err in doing too little than to fall into mistakes arising from a sagacity supported by mere arbitrary reasoning.

The lions' heads placed on the centre of the wheels have been introduced there, because amongst the Perugian bronzes there is a mask of this animal, not of hammered bronze-work, but of a very remote date. It was found together with the nail which was intended to fasten the wheel to the axle-tree, and we suppose that this circumstance, more than any other, has caused the idea that by far the greater part of these bronzes belong to a chariot, whilst it can be asserted with certainty only of a few fragments, the adaptation of the remainder being a very doubtful matter. Have we not reason to be satisfied for the present? Is it not better to wait for a moment of more matured consideration, before daring to go farther on in researches of so perplexed a character?

It will be scarcely necessary to remind our readers that all these bronze plates have been intended to cover the outside of the supposed chariot, the substance of which it was constructed having been of wood, as many analogies prove to us, and which is rendered probable by the character of the workmanship. The question of the use to which such a chariot may have been destined, is a totally different one. The subject to which the chariot belongs, appearing in Micali's bas-relief, seems to be of a decidedly funeral character, and we should not wonder, were some one to declare our chariot to be of the same class. We are even inclined to think that it may be a *funerary* constructed for the purpose of carrying round either sacrificial utensils or images of the divinities in sacred procession, as was practised in later times even by the Romans, particularly in those rites adopted from the Etruscans. Not only does Micali's bas-relief make upon me the impression of a funeral chariot intended to be filled up with such idols, but we find not unfrequently similar carriages of a reduced size, though of analogous construction, in Etruscan tombs. In the Egyptian grotto of Vulci were found several, and if we have formerly denied a place to drawings taken from them, it may be useful to add one here, (fig. 4.)



in order to give an idea of the custom which prevailed in Etruria, and which has left traces even in those tables of black earthenware so frequently found at Chiusi, filled up with a great variety of vases and surrounded by a high border cut away in the front to show the contents of this species of portable altar.



This is shown by cut 5, taken from Micali, 2nd Ed., tab. xxvii. 1, 2, while cut 6 gives us an idea of the ornaments on the back of it, which may teach us caution in the reconstruction.



tion of similar objects, without the support of strict and clear analogies. Nobody certainly who had never before seen such a monument, would have been able to put the fragments together in the manner in which they appear here.

To a similar or analogous object may also belong a small disc with a hole in the centre (fig. 7.) for the use of which I cannot find any



other probable conjecture than that afforded by the wheeled perfume-burner of the Galassi-Regulini tomb at Cervetri, and of which we have given a drawing in a former article. The bas-reliefs by which it is adorned represent amongst other quadrupeds a griffin and a sea-horse, while a human being terminating in the tail of a fish seems to be the guardian of this wild flock, like Proteus, who rules the inhabi-

themselves, who saw it already in a state of decay, caused, perhaps, by its remote antiquity. The care bestowed upon it has, however, not enabled it to escape its destiny. Even now the different parts are separated from one another, and while two façades of this triangular pedestal are preserved in the Royal Glyptothek of Munich, the third lies neglected in a corner of the Museum at Florence or Perugia. The drawings of it already published are not at all satisfactory, and only give a general and vague idea of this remarkable monument, where the embossing work attains for the first time a character of bold and effective high-relief.

The first side (cut 8), represents Hercules without beard, and covered with the lion's skin, holding in his right hand a piece of his bow, whilst the left seems to conceal the apples gathered from the Hesperide tree. The expres-



sion of the features is full of character, and the drawing of the extremities shows already an eager desire to enter into rivalry with the forms created by nature. On the knees the skin is folded in wrinkles, indicating him as the hero who has gone through so many struggles. The forms driven out by the puncher have received their last finishing and refinement by delicate chasing. In short, we here, perhaps, for the first time, meet with a real work of Art belonging to this early period.

The second side represents a female deity covered by the skin of a goat, in the same manner as Hercules by that of a lion, as seen in the annexed cut. She is armed with a Boeotian shield, and is generally thought to represent

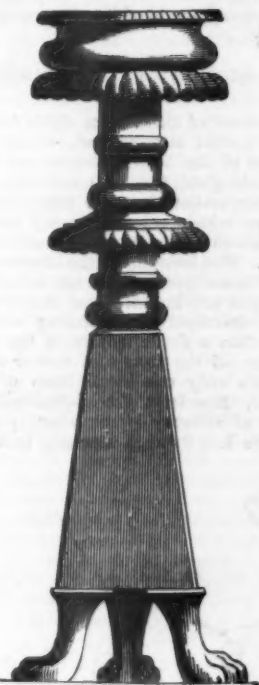


Juno, who appeared in Lanuvium in a similar dress. The composition is, with reference to a work of so early a date, pure and rich, and the undraped parts as well as the drapery itself, including the animal's skin, are treated with refined taste, and show an artistic feeling of an elevated character.

The game must be said of the female figure, on the third side, which we also engrave, veiled and adorned by a rich garment. She holds up in one hand a symbol, which seems to be rather a fruit than a flower. As she lifts her drapery with the other hand, these figures have gene-

rally been supposed to be images of Spes or Hope, whilst they are really nothing more than representations of Venus characterised by the bursting flower-bud. Many are the names conferred upon our figure, but for our purpose it matters less to give her a definite name than to decide whether the supposed Juno with the goat's skin is not rather a Minerva with an old-fashioned ægis. At any rate the one is probably the protecting deity of our hero, while the other presents to him the reward of fatigues gloriously endured.

Although the use of this precious monument is in itself clear, it may still be desirable to acquire a concrete and well-founded idea of the ornamental system to which it more particularly belongs. This can only be obtained by comparing it with some other monument of analogous character and construction. We therefore introduce here a candelabra in the Etruscan Museum of the Vatican, supported by a trian-



gular basis, which, however, presents flat and naked side-views. I do not know whether it would be advisable to attempt a restoration of our monument, its early character making it highly probable that great originalities must have prevailed in those portions of it which are for ever lost.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

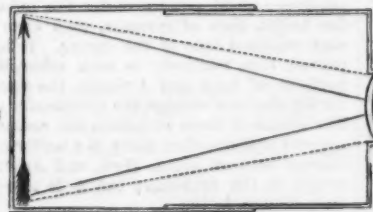
I. THE PHOTOGRAPHIC CAMERA. II. THE TRINOPTIC MAGIC LANTERN.

As the prospect of fine weather and bright skies increases with the advance of the spring, we find many of our readers becoming desirous to avail themselves of the advantages promised by the processes of Photography. To copy nature by the agency of a subtle principle which comes to us in mysterious connection with the light and warmth of the sunbeam—to transfer to our portfolios faithful transcripts of the external world pencilled by so delicate an agent as that solar ray which illuminates it, is certainly one of the most interesting applications of abstract truths with which modern science has made us familiar. In some previous articles in this Journal* the details of the most important

* See *Art-Journal* 1848, p. 133; 1849, p. 96, 354, 358; and 1850, p. 80. Those who desire a more intimate acquaintance with the peculiar phenomena of the chemical changes which take place under the influence of sunshine, would not do amiss to study the "Researches on Light," by the Author of this paper.

processes have been already given; our object, therefore, will now be, in accordance with the wishes of many of our esteemed correspondents, to describe the construction of the Photographic Camera, and such particulars of the use of this instrument as will enable such as are at a distance from other sources of information to construct Cameras for themselves, if they choose to do so; to guide them in their choice, if they adopt the wiser course of purchasing from a respectable philosophical instrument-maker; and to enable them to use with facility and certainty the Camera-obscura for procuring Photographic drawings of scenes, buildings, &c.

A mistake is too commonly made by those who are ignorant of Photographic manipulation in conceiving that no difficulties stand in the way of their success, that they have only to buy or prepare paper, and place it in the Camera, when sunshine does all the rest for them; the result being, as they hope, a very perfect picture of the object they desire to copy. It cannot be too often, nor too strongly stated, that to ensure success in any of the Photographic processes demands a very large amount of care on the part of the operator in every stage of the process, and that, even when every precaution has been taken, numerous and often annoying failures will occur. It may be as well to state succinctly the points demanding attention in the preliminary stages.



1st. In the selection of the paper the utmost care must be used to procure such as is free from specks or spots of any kind, and it should be of equal texture throughout, and as far as possible uniformly absorbent.* The longer the paper has been made, provided it is not coloured by keeping, the better it will prove. As the pictures procured in the Camera are negative (see the *Art-Journal*, May, 1848,) and positive copies are to be obtained from these the paper should be as transparent as possible, but it should, at the same time, be quite free from small holes, which will be detected by looking through the paper at a bright point of light.

2nd. The chemicals with which the paper is to be rendered sensitive, must be absolutely pure, and every different solution must be uniformly applied; and for every preparation a different brush employed. Extreme cleanliness is necessary to insure success, and in the application of the last and most sensitive coatings, the process must be carried on either in the dark, or under such conditions as will ensure an entire absence of the chemically active rays. Where it is not convenient to exclude the light from an apartment, the use of a curtain of yellow long-cloth will answer the purpose of excluding such rays as are injurious in this stage of the process.

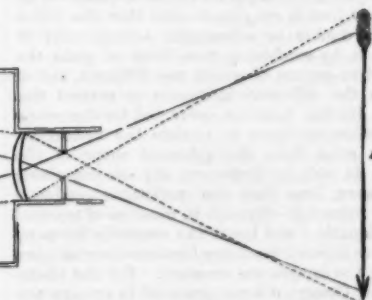
3rd. The last sensitive coating should be applied but a little time before the paper is to be used, as it rapidly loses that extreme delicacy which is required for obtaining the best effects. It need scarcely be stated that the sensitive paper must be carefully excluded from every trace of light, until the moment when the radiations from the object we desire to copy are allowed to fall upon it.

A mode of manipulating with the iodide of

* The imperfections of the best varieties of paper is a source of common complaint, and even that which is prepared for receiving impressions of our finest engravings is found to lose colour and become spotty, often to the destruction of the print. This in most cases arises from the circumstance that the paper manufacturer bleaches his paper with sulphites; these by exposure to the atmosphere decompose, and yellow or brown spots of sulphur are formed.

silver has been lately introduced with much advantage. It is as follows: Iodide of silver, which has been precipitated from the nitrate of silver by the use of the iodide of potassium, is re-dissolved in a strong solution of the iodide of potassium. This mixture is to be applied over one side of the paper, which is then to be immersed in a shallow vessel of clean water. The water removes the iodide of potassium, and a very pure and uniform coating of the iodide of silver is left upon the paper; in this condition it may be preserved to receive eventually its sensitive coating of the gallo-nitrate or any other exciting solution of silver.

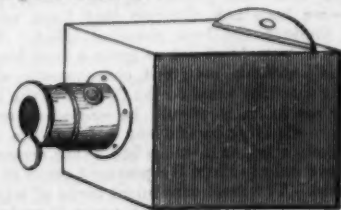
The Camera-obscura is essentially, although a very curious, a very simple optical instrument. The primary form of the dark chamber of Baptista Porta involves the whole of the phenomena. Close the shutters of an apartment on a bright day, and make a small hole in them with a gimlet; the radiations from any external objects pass through this hole, and their spectral images are seen upon the opposite wall or on any screen conveniently placed to receive the picture. If upon the hole a small lens is placed and the screen adjusted to the correct focus, the picture acquires additional brightness and beauty. The main features of construction in the Camera required for photographic purposes, will be immediately understood by reference to the following woodcut:—



A is the external object, a statue, a house, or a tree, of which we may desire to obtain a copy; the rays from it fall upon the lens placed at one end of a blackened box, n; they are refracted by the glass, and they fall, giving a miniature representation, on the screen c. The object of constructing one part of the box to slide within the other, is to admit of an adjustment of the focal distance. Some such arrangement is necessary, since the distance of objects from the lens must of necessity be continually altered within extensive limits, the distance from the lens to the screen must vary accordingly. These adjustments are susceptible of almost mathematical accuracy, and indeed, a well-taken photographic picture may serve as a faithful measure of the height of the buildings which have impressed their images upon it. By the rule of proportion, this is readily obtained, the required data being given.

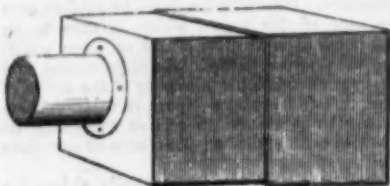
A column for instance is one hundred feet from the lens of the Camera, and a picture has been obtained two inches in height with a focal distance of twelve inches. Now if twelve inches give two inches, what will one hundred feet give, soon answers the question.

For the purpose of showing how simply and easily a Camera-obscura for ordinary purposes may be constructed, we have inserted the following two woodcuts:—



The first being an oblong box, into which is fitted two pieces of brass tubing made to move one within the other like the parts of a telescope, the movement being produced by a rack

worked by a thumb-screw, the lens being fitted into the movable tube. In the other arrangement the parts of the box slide, and the single tube holding the lens does not move. It is not

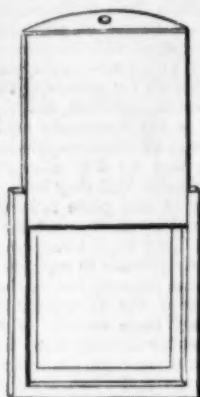


possible, however, by this arrangement to adjust the focus with such nicety as by the former method, but it is more economical. The mode in which the box may be constructed is a very secondary matter in comparison with the character of the lens employed.

In selecting a lens the glass should be as free as possible of striae, as these tend to distort many of the fine lines of objects. It is essential that the lens should be achromatic, as it is most important that each coloured radiation should be united into one focus. It is, of course, generally understood that the angle of refraction differs for every coloured ray, and that consequently the images of a yellow and of a blue object do not appear with equal distinctness on the same plane—if an ordinary lens is employed—and that the object of the double or achromatic arrangement of lenses is, by combining two kinds of glass, the refractive powers of which are different, and of which the difference is known, to correct this evil. Having, however, corrected for chromatic aberration, we have to obviate the distortions which arise from the spherical shape of the lens. It will be obvious to any one examining a convex lens that the radiations passing—being refracted—through it, must be of unequal focal lengths; and hence the necessity for using concave tables in the large Camera-obscure upon which the images are received. For the photographic Camera it is not practical to employ any other than a plane surface, and consequently we are compelled to meet the difficulty by modifying the shape of the lens we employ. The best form to insure a flat figure is a *meniscus*, having the radii of its curves in the proportion of two to one. An achromatic meniscus lens is required to meet the conditions, and since the edges of all lenses are their most defective parts, it is always advisable to have the lens of greater diameter than is really necessary for the size of the pictures we desire to obtain, and then by means of a diaphragm, or by opaque colour laid around the outer circle of the glass, to cut off all but the central portions. The great attention that has been paid by Mr. Ross of Featherstone Buildings to the manufacture of lenses for photographic purposes, has resulted in the production of lenses for landscape and portraiture which are equal to any of those for which some towns on the Continent have long been celebrated, and they may be procured at a comparatively low price.

There is one point in connection with the use of the Camera, which is of great importance in practice. It is that the visual focus and the chemical focus of the instrument do not correspond, that is to say, when we procure upon the ground glass which is placed at the end of the Camera, where the arrow, in the first cut, marks the position of the lenticular image, and the picture appears most perfect—we have not obtained that focus which will produce the best chemical effect. The chemical rays have not so great a focal length as the luminous rays, and consequently, after having carefully adjusted the Camera to the best luminous focus, it should be shifted so as to shorten slightly the distance between the lens and the screen. All things being thus arranged, we have only to place the prepared paper in the Camera. The most convenient mode of adjustment is to place, when the paper is ready for use, a sheet in a frame having a glass front, before which slides easily a shutter of wood to exclude all light. Several such frames should be filled with paper and constructed to fit into the

Camera-obscure, to enable any one to take several sheets of prepared paper into the country. This frame is let down into the place previously occupied by the ground glass, and then the shutter is to be carefully drawn up, and the lenticular image allowed to impress itself on the paper.



The period of exposure to solar influence varies most importantly. Much, of course, depends on the sensibility of the paper, which can only be determined by trial. It, however, often happens that a longer time is required to produce a good picture under the influence of the bright days of summer, than even in the more subdued light of the spring. It has been proved that, relatively to each other, the proportions of light and *Actinism*, the agent producing chemical change, are continually varying. The causes of these variations are unknown; it appears probable that there is a uniform rate of change between Light, Heat, and Actinism, as united in the sunbeam; but it is also certain that changes in the condition of the atmosphere materially influence the Photographic action. Under these circumstances it will be clear that experience alone can determine the length of time during which a prepared paper or plate is to remain in the Camera to receive a good impression. The impressed image, whether the Calotype, the Ferrotype, or as it was first called the Energotype, be employed, or whether we use a silver plate iodised—the Daguerreotype—is at first invisible; it has therefore to be brought out by one of the methods described in the papers already referred to. The most simple process, and, if carefully practised, the most sensitive and effective, is the Ferrotype, which differs from the Calotype in the use of a simple solution of sulphate of iron, instead of the compound of gallic acid and nitrate of silver.* On this process Mr. Talbot remarks:—“The same iodised paper as was used in the calotype process, gave the best results. With this and sulphate of iron, he had obtained portraits in one or two seconds.”†

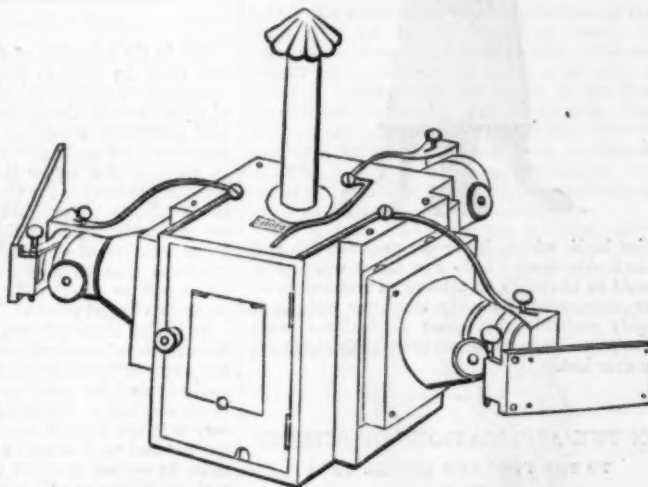
Armed with an inexpensive Camera-obscure, and with a few sheets of prepared paper, any one may now visit any locality, and procure for himself faithful transcripts of the scenery and

* This process is described in the Report of the British Association for the Advancement of Science for 1844. Under the title of “On the Ferrotype, and the property of Sulphate of Iron in developing Photographic Images.”
† British Association, Report for 1844, page 106 of Transactions of Sections.

points of interest around it. The landscape painter already avails himself of this most charming art to catch those fleeting charms of light and shadow which lend so much loveliness to nature; and many of those who aim at the highest walks of Art, employ the Camera in their studies of the living model. With each improvement of the Photographic processes, new beauties develop themselves, and we have pictures possessing all the charms of aerial distance, the natural gradations from the highest lights to the deepest shadows, each middle tint being beautifully preserved, and a wonderful minuteness of detail united to a fine breadth of effect. Every picture taken with a good Camera, becomes a study, and although it wants the charm of colour, it possesses almost every other element of beauty. In the consciousness that, at the same time as entertainment will be afforded to every one who watches the marvellous process of sun-painting, much instruction of a high order will be furnished, and the taste of all corrected; we have penned the brief directions contained in this article.

NO. II. BEECHEY'S PATENT TRINOPTIC LANTERN.

The amount of amusement which is afforded by these optical arrangements, which pass by the names of the Magic Lantern and Phantasmagoria is so great, that we are certain we shall interest our readers by some description of an instrument which possesses many advantages over any which has yet been introduced to public attention. This instrument, the invention of the Rev. H. Vincent Beechey, the son of Sir William Beechey, the well-known Royal Academician, is correctly described as possessing, within less compass than a single lantern of the ordinary description, all the powers of two or three lanterns, with only one small lamp of intense brightness, free from the objectionable smell and heat of ordinary lamps, whereby a disc of twenty-five feet for each tube may be obtained;

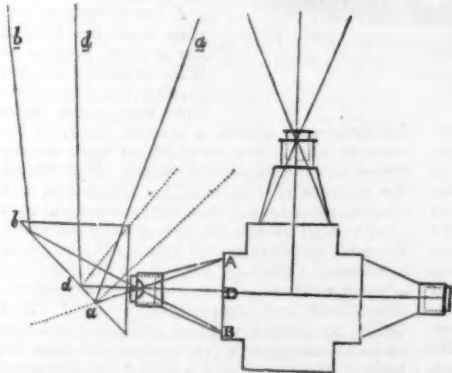


each disc is capable of being darkened to any required extent, without the least shadow on any particular portion of the picture. As these three discs may be thrown either altogether on one circle, or two or three together at various distances in length upon the screen, the number of effects which may be produced may be easily imagined; they present, first, a succession of dissolving views, so accurately and gradually dissolving, that the most experienced eye cannot perceive the process going on. Second, various dioramic effects, as rain, snow, thunder and lightning; succeeded by sunshine and the rainbow; waterfalls with running water; volcanoes in eruption, without the necessity for darkening any part of the picture to admit the revolving portion, &c. Third, the introduction of moving figures—boats, steam-boats, with revolving paddles, &c. Fourth, long continuous pictures, thirty feet in length. Fifth, double or treble discs, as the two hemispheres of the globe on the screen at once, full size; or three separate

portions of one diagram of extended length, without crowding, as at present, all the objects into one disc; or two or three moving pantomimic figures acting independently of each other, &c. Lastly, combinations of three moving or revolving slides on one circle, as all the planetary system in motion round a very bright sun, and within a large fixed zodiac, whilst comets perform their eccentric orbits at the same time; or all the vagaries of two or three Chromatropes taken in combination, and permutations of one, two, or three together.

This lantern consists essentially of a square metal-box, into three sides of which are fixed the tubes containing the lenses; and, as will be seen by examining the woodcut illustration, to the two side tubes are affixed mirrors, which are capable of adjustment to any angle. It will be easily understood that by these means we may have either three distinct pictures on the screen at one and the same time, or that they may be easily made to blend, or pass one into the other, thus affording means by which a series of "dissolving views" may be produced, without any of the annoyances which arise from the use of two or more lanterns.

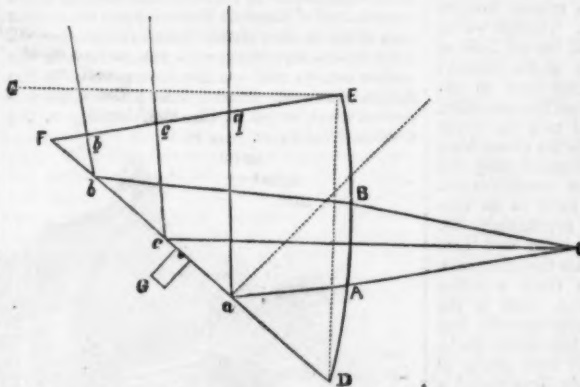
The imperfection in the Trinoptic Lantern as above described lay in the use of reflectors, from which there was considerable loss of light in the side tubes; and although with the oxygen and lime light invented by Mr. Beechey (to be presently described) the pictures were clear and good in a twenty feet disc, yet it was advisable to choose the lightest pictures for the sides, reserving the darker ones for the front. The double surface of glass mirrors also prevented that sharpness and clearness of detail which it is desirable to preserve. The use of prisms instead of mirrors was suggested, but the narrow limits under which the reflection from prisms is confined, rendered it very difficult to get even two perfect discs to be coincident with any high power. This will be apparent when the conditions of perfect reflection from prisms is considered. The reflection obtained at the correct angle is the most perfect possible, but it is only when the incident ray is less than $41^{\circ} 50'$ that reflection is perfect; at any greater angle the light passes through. If therefore the back of a reflecting prism be inclined at the angle of 45° or 46° , which was necessary in the old Trinoptic in order to obtain coincidence, it will be evident that part of the disc will be imperfect. Suppose $a d b$ to be the back of a right-angled



prism opposite the tube $a c b$, $a d b$ to be the diameter of the condenser (say $3\frac{1}{4}$ inches); then if the centre of the object lens c be six inches from the condenser, the rays $a c a$, $b c b$, will be found to subtend an angle of about 28° ; therefore the angle $a c d = 14^{\circ}$, and the angle $a a a$, will be found to be 62° , the half of which being the angle of incidence will be 31° , which being less than the least angle of perfect reflection by more than 10° , a large portion of the left-hand side of the disc will be imperfect. And if, in order to remedy this, the back of the prism be inclined much further back, the disc will never agree with that from the front tube and there is, moreover, danger of some of the rays of the pencil $b c b$, missing the back altogether and so spoiling the other side of the disc. Thus the limits within which such a prism can be

employed are very narrow. The front and back of a circular box being firmly fixed to the top and bottom, but having the sides on which the other tubes are fastened moveable by a circular groove and tongue in the top and bottom, so that the two side tubes may be inclined to the front tube at any angle from 60° to 100° , between the sides, and the front, and back, there are diaphragms of black leather, bent like the bellows of an accordion, to allow of the angular movement, and yet prevent any light from escaping.

The front slides are put in from above, which is found to be even more convenient than in the former arrangement. The front lever, which opens and closes the shutters, is bent to allow of this, and is moveable about a ring round the chimney, whilst a semicircular space in the top above the centre tube allows of the motion of the cranks of revolving slides. Now the lights being placed in the centre of such a box, it is clear that it will, at whatever angle the tubes are inclined, prove true with respect to the light. When the side tubes are placed in such a manner that they form with it an angle of 68° or even less, this will allow of the back of the prism being inclined so much less that the angle of incidence shall be sufficiently small, and a perfect disc obtained of 7 feet diameter at 12 feet distance with a plain right-angled prism;



and if a lenticular right-angled prism be employed of about 30 inches focal length, the diameter of the disc will be increased to 9 or 10 feet. This is sufficient for every ordinary purpose, giving a 20 feet disc at 24 feet distance, perfectly bright and only a very slight imperfection at the side furthest from the centre, owing to the lenticular side sloping a little from the direct axis of light.

In order, however, to remove this last imperfection, Mr. Beechey has had constructed a prism which he believes will be found of the most perfect form. $d e f$ is a lenticular prism of about 24 inches focal length; the sides $d e$, $e f$, are of equal length, viz. $2\frac{1}{4}$ inches. The back $d f$, forms with them angles of 50° . The angle $d e f$ being 80° , from a slight inspection of the angles as they are marked in the diagram, it will be seen that without any inclination of the prism, the ray $c a a$ will make with the back an angle of 49° , thus making the angle of incidence $= 41^{\circ}$, which is an \angle of perfect reflection. The centre ray $c c$ enters at right-angles to the surface $d e$, and leaves the side $e f$ also at right-angles, consequently undergoing no refraction whatever. It makes with the direct axis $c c$ (or the parallel line $e c$) only an angle of 100° , so that an inclination of 10° in the side tube will bring it perpendicular to the screen and produce coincidence; this is 12° less than would bring it to the front. There is a further advantage in this lenticular prism, for if it be so set that it can revolve upon the pivot a , the plain side may be turned to the lantern, and the lenticular side will come where $e f$ now is; the consequence will be the immediate obtaining of a lower power.

Thus constituted the Prismatic Trinoptic Lantern becomes a very perfect instrument for lectures and exhibitions. The pictures produced

by the sides are equal to those of the front. Three perfect lanterns are in the hands of the operator at once, which can all be made to bear upon one point, producing the most beautiful dioramic effects. A single light, whether the oxygen and lime lamp, or a small camphine, or good solar lamp, according as the exhibition is large or small, is all that is required, though the oxygen and lime light is greatly to be preferred, as free from heat or smell, and so very superior in intensity.

It is unnecessary to mention the numerous effects of which such a lantern must be capable; whoever has been in the habit of using the large and cumbersome machinery of two lanterns and lamps, or two Drummond lime lights with their great consumption of oxygen and hydrogen, will readily believe that to possess all the power, not of two but of three such lanterns, in one mahogany box, eleven inches in diameter, must powerfully recommend itself to the lecturer and open an entirely new field in the use of the lantern.

The oxygen lime lamp is an exceedingly neat and ingenious contrivance, and from its simplicity and perfection adds much to the value of the instrument.

The lamp is a small fountain lamp, with a circular wick, which is easily fitted to the holder, like an argand burner; it is preferable to use a

fresh wick on each occasion. The wick should not be raised too high; but just to produce as much smoke as will be entirely absorbed by the gas. In the exact centre of the wick, and precisely level with the top of it when raised, is a small tube for supplying oxygen. A little oxidation will occasionally be found on the top of this tube, which should be removed with a wire. At the bottom of the oxygen tube is a cup to receive any overflow of oil, screwed on with a connecting joint, at which an India-rubber tube is united, the other end of which is attached to a gas bag, filled with oxygen gas. Apply a

pressure of about twenty pounds, which is effected by placing a weight on the top of the bag, and turn on sufficient gas only by the small stop-cock to produce perfect brightness. This should be particularly attended to,—if too much gas is turned on, the lime ball is cooled and gas wasted. Exactly over the centre of the wick and oxygen tube, at about three-eighths of an inch above the latter, a small lime ball is suspended by platina wire, which greatly increases the brightness. The lime balls should be kept in a stoppered bottle, and in a dry place; the oil used should be best olive. The lamp consumes about an ounce and a half of oil, and a cubic foot of oxygen, per hour. The oil cistern should always be filled—and the wick carefully trimmed so that the surface is perfectly even.

The common mode of preparing oxygen gas from the black manganese is a very troublesome and often an exceedingly tedious process. The following process is therefore given as the most efficient in every respect. Having an iron bottle to which a tube is attached, place in it a mixture of the chlorate of potash and oxide of manganese in the following proportions:—chlorate of potash, eleven ounces; oxide of manganese, two ounces. Screw or lute on your tube, and connecting it with your receiver, place the iron bottle on the fire. If it is tolerably bright, in about ten minutes three cubic feet of gas will be produced.

The bag in which the gas is collected is united to the lamp, and when the wick is ignited a proper proportion of the gas is allowed to quicken the combustion, and by acting on the lime ball to produce the brilliant star of light, which is but slightly inferior to the Drummond light, and far less troublesome.

ROBERT HUNT.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

THE GARDEN OF SIR THOMAS MORE.



WHILE living in the neighbour hood of Chelsea, we determined to look upon the few broken walls that once enclosed the residence of Sir Thomas More—a man, who, despite the bitterness in-

separable from a persecuting age, was of most wonderful goodness as well as intellectual power. We first read over the memories of him preserved by Erasmus, Hoddesdon, Roper, Aubrey, his own namesake, and others. It is pleasant to muse over the past,—pleasant to know that much of malice and bigotry has departed, to return no more,—that the prevalence of a spirit which could render even Sir Thomas More unjust, and, to seeming, cruel, is passing away. Though we do implicitly believe there would be no lack of great hearts, and brave hearts, at the present day, if it were necessary to bring them to the test—still, there have been few men like unto him. It is a pleasant, and a profitable task, so to sift through past ages, as to separate the wheat from the chaff,—to see, when the feelings of party and prejudice sink to their proper insignificance, how the morally great stands forth in its own dignity, bright, glorious, and everlasting. St. Evremont sets forth the firmness and constancy of Petronius Arbitrator in his last moments, and imagines he discovers in them a softer nobility of mind and resolution, than in the deaths of Seneca, Cato, or Socrates himself; but Addison says, and we cannot but think truly, 'that if he was so well pleased with gaiety of humour in a dying man, he might have found a much more noble instance of it in Sir Thomas More, who died upon a point of religion, and is respected as a martyr by that side for which he suffered.' What was pious philosophy in this extraordinary man, might seem phrensy in anyone who does not resemble him as well in the cheerfulness of his temper as in the sanctity of his life and manners.

Oh, that some such man as he were to sit upon our woolpack now; what would the world think, if when the mighty oracle commanded the next cause to come on, the reply should be, 'Please your good lordship, there is no other!' Well might the smart epigrammatist write:—

When More some time had Chancellor been,
No more suits did remain;
The same shall never more be seen,
Till More be there again!

We mused over the history of his time until we slept—and dreamed: and first in our dream we saw a fair meadow, and it was sprinkled over with white daisies, and a bull was feeding therein; and as we looked upon him he grew fatter and fatter, and roared in the wantonness of power and strength, so that the earth trembled; and he plucked the branches off the trees, and trampled on the ancient enclosures of the meadow, and as he stormed, and bellowed and destroyed, the daisies became human heads, and the creature flung them about and warmed his hoofs in the hot blood that flowed from them; and we grew sick and sorry at heart, and thought, is there no one to slay the destroyer? And when we looked again, the Eighth Harry was alone in the meadow; and, while many heads were lying upon the grass, some kept perpetually bowing before him, while others sung his praises as wise, just, and merciful. Then we heard a trumpet ringing its scarlet music through the air, and we stood in the old tilt-yard at Whitehall, and the pompous Wolsey, the bloated King, the still living Holbein, the picturesque Surrey, the Aragonian

Catharine, the gentle Jane, the butterfly Anne Bullen, the coarse-seeming but wise-thinking Ann of Cleves, the precise Catherine Howard, and the stout-hearted Catherine Parr, passed us so closely by, that we could have touched their garments—then a bowing troop of Court gallants came on—others whose names and actions you may read of in history—and then the hero of our thoughts, Sir Thomas More—well dressed, for it was a time of pageants—was talking somewhat apart to his pale-faced friend Erasmus, while 'Son Roper,' as the Chancellor loved to call his son-in-law, stood watchfully and respectfully a little on one side. Even if we had never seen the pictures Holbein painted of his first patron, we should have known him by the bright benevolence of his aspect, the singular purity of his complexion, his penetrating yet gentle eyes, and the incomparable grandeur with which virtue and independence dignified even an indifferent figure. His smile was so catching that the most broken-hearted were won by it to forget their sorrows; and his voice, low and sweet though it was, was so distinct, that we heard it above all the coarse jests, loud music, and trumpet calls of the vain and idle crowd. And while we listened, we awoke; resolved next day to make our Pilgrimage, perfectly satisfied at the outset, that though no fewer than four houses in Chelsea contend for the honour of his residence, Doctor King's arguments in favour of the site being the same as that of Beaufort House—upon the greater part of which now stands Beaufort-row—are the most conclusive; those who are curious in the matter can go and see his manuscripts in the British Museum. Passing Beaufort-row, we proceeded straight on to the turn leading to the Chelsea Clock-house.



CLOCK HOUSE.

It is an old, patched-up, rickety dwelling, containing perhaps but few of the original stones, yet interesting as being the lodge-entrance to the offices of Beaufort House; remarkable, also, as the dwelling of a family of the name of Howard, who have occupied it for more than a hundred years, the first possessor being gardener to Sir Hans Sloane, into whose possession, after a lapse of years, and many changes, a portion of Sir Thomas More's property had passed. This Howard had skill in the distilling of herbs and perfumes, which his descendant carries on to this day. We lifted the heavy brass knocker, and were admitted into the 'old clock-house.' The interior shows evident marks of extreme age, the flooring being ridgy and seamed, bearing their marks with a discontented creaking—like the secret murmurs of a faded beauty against her wrinkles! On the counter stood a few frost-bitten geraniums; and drawers, containing various roots and seeds, were ranged round the walls, while above them were placed good stout quart and pint bottles of distilled waters. The man would have it that the 'clock-house' was the 'real original' lodge-entrance to 'Beaufort House'; and so we agreed it might have been, but not, 'perhaps,' built during Sir Thomas More's lifetime. To this insinuation he turned a deaf ear, assuring us that his family, having lived there so long, must know all about it, and that the brother of Sir Hans Sloane's gardener had made the great clock in old Chelsea Church, as the church books could

prove. 'You can, if you please,' he said, 'go under the archway at the side of this house, leading into the Moravian chapel and burying-ground, where the notice, that "within are the Park-chapel Schools," is put up.' And that is quite true; the Moravians now only use the chapel which was erected in their burying-ground to perform an occasional funeral service in, and so they 'let it' to the infant school. The burying-ground is very pretty in the summer time. Its space occupies only a small portion of the Chancellor's garden; part of the walls are very old, and the south one certainly belonged to Beaufort House. There have been some who trace out a Tudor arch and one or two Gothic windows as having been filled up with more modern mason-work; but that may be fancy. There seems no doubt that the Moravian chapel stands on the site of the old stables.

'Then,' we said, 'the clock-house could only have been at the entrance to the offices.' The man looked for a moment a little hurt at this observation, as derogatory to the dignity of his dwelling, but he smiled, and said 'Perhaps so;' and very good-naturedly showed us the cemetery of this interesting people. Indeed, their original settlement in Chelsea is quite a romance. The chapel stands to the left of the burying-ground, which is entered by a primitive wicket-gate; it forms a square of thick grass, crossed by broad gravel walks, kept with the greatest neatness. The tomb-stones are all flat, and the graves not raised above the level of the sward. They are of two sizes only: the larger for grown persons, the smaller for children. The inscriptions on the grave-stones, in general, seldom record more than the names and ages of the persons interred. The men are buried in one division, the women

in another. We read one or two of the names, and they were quaint and strange: 'Anne Rypharia Hurloch'; 'Anna Benigna La Trobe'; and one was especially interesting, James Gillray, forty years sexton to this simple cemetery, and father of Gillray, the H.B. of the past century. One thing pleased us mightily—the extreme old age to which all the dwellers in this house seemed to have attained.

A line of ancient trees runs along the back of the narrow gardens of Millman's-row,—which is parallel with, but farther from town than, Beau-

fort-row,—and affords a grateful shade in the summer time. We resolved to walk quietly round, and then enter the chapel. How strange the changes of the world! The graves of a simple, peace-loving, unambitious people were lying around us, and yet it was the place which Erasmus describes as 'Sir Thomas More's estate, purchased at Chelsea,' and where 'he built him a house, neither mean nor subject to envy, yet magnificent and commodious enough.' How dearly he loved this place, and how much care he bestowed upon it, can be gathered from the various documents still extant.* The bravery

* After the death of More this favourite home of his, where he had so frequently gathered 'a choice company of men distinguished by their genius and learning,' passed into the rapacious hands of his bad Sovereign, and by him was presented to Sir William Pawlet, ultimately Lord High Treasurer and Marquis of Winchester; from his hands it passed into Lord Dacre's, to whom succeeded Lord Burghley; then followed his son, the Earl of Salisbury, as its master; from him it passed successively to the Earl of Lincoln, Sir Arthur Gorges, the Earl of Middlesex, Villiers, Duke of Buckingham, Sir Bulstrode Whitelock, the second Duke of Buckingham, the Earl of Bristol, the Duke of Beaufort, and ultimately to Sir Hans Sloane, who obtained it in 1736, and after keeping it but two years razed it to the ground; an unhappy want of reverence on the part of the great naturalist for the home of so many great men. There is a print of it by J. Kniff, in 1690, which is copied above; it shows some old features, but it had then been enlarged and altered. Erasmus has well described it as it was in More's lifetime. It had 'a chapel, a library, and a gallery, called the New Buildings, a good distance from his main-house, wherein his custom was to busy himself in

with which, soon after he was elected a Burgess to Parliament, he opposed a subsidy demanded by Henry the Seventh, with so much power that he won the Parliament to his opinion, and incensed the King so greatly, that out of revenge he committed the young barrister's father to the

Tower, and fined him in the fine of a hundred pounds! That bravery remained with him to the last, and with it was mingled the simplicity which so frequently and so beautifully blends with the intellectuality that seems to belong to a higher world than this. When he took



MORE'S HOUSE.

to marrying, he fancied the second daughter of a Mr. Colt, a gentleman of Essex; yet when he considered the pain it must give the eldest to see her sister preferred before her, he gave up his first love, and framed his fancy to the elder. This lady died, after having brought him four children; but his second choice, Dame Alice, has always seemed to us a punishment and a sore trial. And yet how beautifully does Erasmus describe his mode of living in this very place:—'He converseth with his wife, his son, his daughter-in-law, his three daughters and their husbands, with eleven grandchildren. There is not a man living so affectionate to his children as he. He loveth his old wife as if she were a young maid; he persuadeth her to play on the lute, and so with the like gentleness he ordereth his family. Such is the excellence of his temper, that whatsoever happeneth that could not be helped, he loveth, as if nothing could have happened more happily. You would say there was in that place Plato's academy; but I do his house an injury in comparing it to Plato's academy, where there were only disputations of numbers and geometrical figures, and sometimes of moral virtues. I should rather call his house a school, or university of Christian religion; for though there is none therein but readeth and studyeth the liberal sciences, their special care is piety and virtue.'

The King was used to visit his 'beloved Chancellor' here for days together to admire his ter-

prayer and meditation, whenever he was at leisure. Heywood, in his *Il Moro* (Florence, 1556), describes 'the garden as wonderfully charming, both from the advantages of its site, for from one part almost the whole of the noble city of London was visible; and from the other, the beautiful Thames, with green meadows by woody eminences all around; and also for its own beauty, for it was crowned with an almost perpetual verdure.' At one side was a small green eminence to command the prospect.

'The conduct of this great man's house was a model to all, and as near an approach to his own Utopia as might well be. Erasmus says, 'I should rather call his house a school or university of Christian religion, for though there is none therein but readeth and studyeth the liberal sciences; their special care is piety and virtue; there is no quarrelling or intemperate words heard; none seen idle; which household discipline that worthy gentleman doth not govern, but with all kind and courteous benevolence.' The servant-maid abode on one side of the house, the women on another, and met at prayer-time, or on church festivals, when More would read and expound to them. He suffered no cards or dice, but gave each one his garden-plot for relaxation, or set them to sing, or play music.' He had an affection for all who truly served him, and his daughters' nurses is as affectionately remembered in his letters when from home as are they themselves. 'Thomas More sendeth greeting to his most dear daughters Margaret, Elizabeth, and Cecily; and to Margaret Giggs, as dear to him as if she were his own,' are his words in one letter; and his valued and trustworthy domestics appear in the family pictures of the family by Holbein. They required his attachment by truest fidelity and love; and his daughter, Margaret, in her last passionate interview with her father on his way to the Tower, was succeeded by Margaret Giggs and a maid-servant, who embraced and kissed their condemned master, 'of whom he said after, it was homely but very lovingly done.' Of these and other of his servants, Erasmus remarks, 'after Sir Thomas More's death, none ever was touched with the least suspicion of any evil fame.'

race overhanging the Thames, to row in his state barge, to ask opinions upon divers matters, and it is said that the royal answer to Luther was composed under the Chancellor's revising eye. Still, the penetrating vision of Sir Thomas was in no degree obscured by this glitter. One day, the King came unexpectedly to Chelsea, and, having dined, walked with Sir Thomas for the space of an hour in the garden, having his arm about his neck. We pleased ourselves with the notion that they walked where then we stood! Well might such condescension cause his son Roper—for whom he entertained so warm an affection—to congratulate his father upon such condescension, and to remind him that he had never seen his Majesty approach such familiarity with any one, save once, when he was seen to walk arm in arm with Cardinal Wolsey. 'I thank our Lord,' answered Sir Thomas, 'I find his Grace my very good Lord, indeed; and I do believe, he doth as singularly love me as any subject within the realm; however, son Roper, I may tell thee I have no cause to be proud thereof, for if my head should win him a castle in France, it should not fail to go off.'

With the exception of his own family (and his wife formed an exception here), there are few indeed of his contemporaries, notwithstanding the eulogiums they are prone to heap upon him, who understood the elevated and unworldly character of this extraordinary man.



CHELSEA CHURCH.

The Duke of Norfolk, coming one day to dine with him, found him in Chelsea Church, singing in the choir, with his surplice on. 'What! what!' exclaimed the Duke, 'What, what, my Lord Chancellor a parish clerk!—a parish clerk! you dishonour the King and his office.' And how exquisite his reply, 'Nay, you may not think your master and mine will be offended with me for serving God his master, or thereby

count his office dishonoured.' Another reply to the same abject noble, is well graven on our memory. He expostulated with him, like many of his other friends, for braving the King's displeasure. 'By the mass, Master More,' he said, 'it is perilous striving with princes; therefore I wish you somewhat to incline to the King's pleasure, for "*indignatio Principis mors est*." 'And is that all, my lord?' replied this man, so much above all paltry considerations; 'then in good faith the difference between your Grace and me is but this—that I may die to-day, and you to-morrow.'

He took great delight in beautifying Chelsea Church, although he had a private chapel of his own; and when last there they told us the painted window had been his gift. It must have been a rare sight to see the Chancellor of England sitting with the quire; and yet there was a fair share of pomp in the manner of his servitor bowing at his lady's pew, when the service of the mass was ended, and saying, 'My lord is gone before.' But the day after he resigned the great seal of England (of which his wife knew nothing) Sir Thomas presented himself at the pew-door, and, after the fashion of his servitor, quaintly said, 'Madam, my lord is gone.' The vain woman could not comprehend his meaning, which, when, during their short walk home, he fully explained, she was greatly pained thereby, lamenting it with exceeding bitterness of spirit.

We fancied we could trace a gothic door or window in the wall; but our great desire would have been to discover the water-gate from which he took his departure the morning he was summoned to Lambeth to take the oath of supremacy. True to what he believed right, he offered up his prayers and confessions in Chelsea Church, and then returning to his own house, took an affectionate farewell of his wife and children, forbidding them to accompany him to the water-gate, as was their custom, fearing, doubtless, that his mighty heart could not sustain a prolonged interview. Who could paint the silent parting between him and all he loved so well—the boat waiting at the foot of the stairs—the rowers in their rich liveries, while their hearts, heavy with apprehension for the fate of him they served, still trusted that nothing could be found to harm so good a master—the pale and earnest countenance of 'son Roper,' wondering at the calmness, at such a time, which more than all other things bespeaks the master mind. For a moment his hand lingered on the gate, and in fastening the simple latch his fingers trembled, and then he took his seat by his son's side; and in another moment the boat was flying through the waters. For some time he spoke no word, but communed with and strengthened his great heart by holy thoughts; then looking straight

into his son Roper's eyes, while his own brightened with a glorious triumph, he exclaimed in the fulness of his rich-toned voice, 'I thank our Lord, the field is won.' It was no wonder that, overwhelmed with apprehension, his son-in-law could not apprehend his meaning then, but afterwards bethought him that he signified how he had conquered the world.

The Abbot of Westminster took him that same day into custody, on his refusal to 'take the King as head of his Church'; and upon his repeating this refusal

four days afterwards, he was committed to the Tower. Then, indeed, these heretofore bowers of bliss echoed to the weak and wavering complaints of his proud wife, who disturbed him also in his prison by her desires, so vain and so worldly, when compared with the elevated feelings of his dear daughter Margaret.

How did the fond foolish woman seek to shake his purpose? 'Seeing,' she said, 'you have a

house at Chelsea, a right fair house, your library, your gallery, your garden, your orchard, and all other necessities so handsome about you, where you might, in company with me your wife, your children, and household, be merry, I marvel that you, who have been always taken for so wise a man, can be content thus to be shut up among mice and rats, and, too, when you might be abroad at your liberty, and with the favour and good will both of the King and his council, if you would but do as all the bishops and best learned men of the realm have done.

And then not even angered by her folly, seeing how little was given her to understand, he asked her if the house in Chelsea was any nearer Heaven than the gloomy one he then occupied! ending his pleasant yet wise parleying with a simple question:—

'Tell me,' he said, 'good Mistress Alice, how long do you think might we live and enjoy that same house?'

She answered, 'Some twenty years.'

'Truly,' he replied, 'if you had said some thousand years, it might have been somewhat; and yet he were a very bad merchant who would put himself in danger to lose eternity for a thousand years. How much the rather if we are not sure to enjoy it one day to an end!'

It is for the glory of women, that his daughter Margaret, while she loved and honoured him past all telling, strengthened his noble nature; for, writing him during his fifteen months' imprisonment in the Tower, she asks, in words not to be forgotten, 'What do you think, most dear father, doth comfort us at Chelsea in this your absence? Surely the remembrance of your manner of life passed amongst us—your holy conversation—your wholesome counsels—your examples of virtue, of which there is hope that they do not only persevere with you, but that they are by God's grace much more increased.'

After the endurance of fifteen months' imprisonment, he was arraigned, tried, and found guilty of denying the King's supremacy.

Alack! is there no painter of English history bold enough to immortalise himself by painting this trial? Sir Thomas More was beheaded on Tower Hill, in the bright sunshine of the month of July, on its fifth day, 1535, the King remitting the disgusting quartering of the quivering flesh, because of his 'high office.' When told of the King's 'mercy,' 'Now, God forbid,' he said, 'the King should use any more such to any of my friends; and God bless all my posterity from such pardons.'

One man of all the crowd who wept at his death, reproached him with a decision he had given in Chancery. More, nothing discomposed, replied, that if it were still to do, he would give the same decision. This happened twelve months before. And, while the last scene was enacting on Tower Hill, the King, who had walked in this very garden with his arm round the neck which by his command the axe had severed, was playing at Tables in Whitehall. Queen Anne Bullen looking on; and when told that Sir Thomas More was dead, casting his eyes upon the pretty fool that had glittered in his pageants, he said, 'Thou art the cause of this man's death.'—The coward! to seek to turn upon a thing so weak as that, the heavy sin which clung to his own soul!

Some say the body lies in Chelsea Church, beneath the tomb we have sketched—the epitaph having been written by himself before he anticipated the manner of his death.* It is too long to insert; but the lines at the conclusion are very like the man. The epitaph and poetry are in Latin: we give the translation:—

* For Alice and for Thomas More's remains
Prepared, this tomb Johanna's form contains.
One, married young; with mutual ardour blest,
A boy and three fair girls our joy confess.
The other (no small praise), of these appear'd
As fond as if by her own pangs endear'd.
One lived with me; one lives, in such sweet strife,
Slight preferences could I give to either wife.

* Wood and Weaver both affirm that the body of More was first deposited in the Tower Chapel, but was subsequently obtained by his devoted and accomplished daughter Margaret Roper, and re-interred in Chelsea Church, in the tomb he had finished in 1532, the year in which he had surrendered the Chancellorship, and resolved to abide the issue of his conscientious opposition to the King's wishes, as if he felt that the tomb should then be prepared.

Oh! had it met Heaven's sanction and decree,
One hallow'd bond might have united three;
Yet still be ours one grave, one lot on high!
Thus death, what life denied us, shall supply."

Others tell that his remains were interred in



TOMB.

the Tower,* and some record that the head was sought and preserved by that same daughter



ROPER'S HOUSE.

Margaret, who caused it to be buried in the family vault of the Ropers, in St. Dunstan's Church, Canterbury;† and they add a pretty legend how that, when his head was upon London-bridge, Margaret would be rowed beneath it, and, nothing horrified at the sight, say aloud, 'That head has layde many a time in my lappe; would to God, would to God, it would fall into my lappe as I passe under now,' and the head did so fall, and she carried it in her 'lappe' until she placed it in her husband's, 'son Roper's' vault, at Canterbury.

* Faulkner, in his history of Chelsea, adheres to this opinion, and says that the tomb in that church is but 'an empty cenotaph.' His grandson, in his Life, says, 'his body was buried in the Chapel of St. Peter, in the Tower, in the belfry, or, as some say, as one entereth into the vestry'; and he does not notice the story of his daughter's re-interment of it elsewhere.

† The Ropers lived at Canterbury, in St. Dunstan's Street. The house is destroyed, and a brewery occupies its site; but the picturesque old gateway, of red brick, still remains, and is engraved above. Margaret Roper, the noble-hearted, learned, and favourite daughter of More,

The King took possession of these fair grounds at Chelsea, and all the Chancellor's other property, namely, Dunkington, Trenkford, and Benley Park, in Oxfordshire, allowing the widow he had made, twenty pounds per year for her life, and indulging his petty tyranny still more by imprisoning Sir Thomas's daughter Margaret, both because she kept her father's head for a relic, and that she meant to set her father's works in print.

We were calling to mind more minute particulars of the charities and good deeds of this great man, when, standing at the moment opposite a grave where some loving hand had planted two standard rose-trees, we suddenly heard a chant of children's voices, the infant scholars singing their little hymn—the tune, too, was a well-known and popular melody, and very sweet, yet mad of sound—it was just such music as, for its simplicity, would have been welcome to the mighty dead; and, as we entered among the little songsters, the past faded away, and we found ourselves speculating on the hopeful present.

THE VERNON GALLERY.

READING THE NEWS.

Sir D. Wilkie, R.A., Painter. W. Taylor, Engraver.
Size of the Picture, 1 ft. 4 in. by 1 ft. 1½ in.

THIS small picture painted in 1821, passed into the Vernon Collection from the hands of General Phipps; it was purchased after the death of Wilkie, but before the news of his decease had reached England.

When the painter was in the height of his fame England had long been engaged in hostilities with France; the great events consequent on this protracted warfare, which followed each other with such rapidity towards its close, kept the public mind, even of the humblest classes, in a state of eager excitement, and news from the continent was sought after with the utmost avidity by all of every rank and degree. It was this circumstance, no doubt, that suggested to Wilkie the idea of his well-known picture of "Chelsea Pensioners reading the Gazette of the Battle of Waterloo," finished in 1822, for the Duke of Wellington. "Reading the News," a kind of "lateral" to the larger and more important work, being exhibited at the Royal Academy in the preceding year, prepared the public for what was to follow.

The knot of news-mongers in our engraving is not, however, composed of the veterans who, for the edification of embryo warriors,

"Shoulder their crutch and show how fields are won;"

but idlers, of whom the major part are neglecting their business to hear, it may be, news of the success of our victorious armies: it is certainly something of marvellous interest, as indicated in their countenances.

We cannot regard this picture as one of Wilkie's happiest efforts, either in composition or colour; the figures of the baker, and the pair conning over the newspaper are in his best manner; with the others he has not been so successful; they are formal in the drawing, and their attitudes are forced. The work has a strong daylight effect, but it is subdued in tone and shows very little positive colour.

resided here with her husband until her death, in 1544, nine years after the execution of her father, when she was buried in the family vault at St. Dunstan's, where she had reverently placed the head of her father. The story of her piety is thus told by Cresacre More, in his life of his grandfather, Sir Thomas:—"His head having remained about a month upon London Bridge, and being to be cast into the Thames, because room should be made for divers others, who in plentiful sort suffered martyrdom for the same supremacy, shortly after, it was bought by his daughter Margaret, lest, as she stoutly affirmed before the council, being called before them after the matter, it should be food for fishes; which she buried, where she thought fittest." Anthony-a-Wood says that she preserved it in a leaden box, and placed it in her tomb 'with great devotion'; and in 1715 Dr. Rawlinson told Hearne, the antiquary, that he had seen it there 'enclosed in an iron-grate.' This was fully confirmed in 1835, when the chance of the church being repaired, the Roper vault was opened, and several persons descended into it, and saw the skull in a leaden box, something like a bee-hive, open in the front, and which was placed in a square recess in the wall, with an iron-grating before it. A drawing was made, which was engraved in the *Gentleman's Magazine* of May, 1837, which we have copied in our initial letter; Summerly, in his Handbook to Canterbury, says—"In the print there, however, the opening in the leaden box enclosing the head is made oval, whereas it should be in the form of a triangle." We have therefore so corrected our copy.



SIR D. WILKIE, R.A. PAINTER.

W. TAYLOR, ENGRAVER.

READING THE NEWS.
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
1 FT. 6 IN. BY 1 FT. 10 IN.

LONDON, PUBLISHED FOR THE PROPRIETORS.

PRINTED BY W. DAY.

THE DECORATIONS OF VERSAILLES.

HAVING recently received from Paris a considerable number of woodcuts from M. Gavard's voluminous and truly beautiful work, "Versailles, Galeries Historiques," we consider this a suitable opportunity of introducing a few of them into our journal. Most of our readers will remember that



we have on former occasions brought this valuable publication to their notice; it will well bear further extract, and the present time, when the public atten-

tion is prominently directed to designs of every kind, is especially appropriate to our purpose.

The decorations of the palace of Versailles may not inaptly be termed an illustrated history of France for many centuries past, inasmuch as it contains some pictorial record of almost every event of national importance, with busts or portraits of the greater number of distinguished characters who have flourished since the reigns of Clovis and Charlemagne. It is, perhaps, the noblest monument that has ever been raised to the civil and military genius of a mighty empire. The study of this vast museum is a study of the history of the country where the men and their deeds are seen by the light which the greatest artists of France have shed upon them. It will not be denied that French ideas of luxury and magnificence have been of the most extravagant kind, yet the taste and judgment exhibited in whatever is undertaken, from the design of a metal ornament to the decoration of a *salon*, are unsurpassed by any nation of modern times; and the display of these qualities,—the combination of taste with splendour,—is nowhere more distinctly visible than in this *quondam* palace of the monarchs of the country, perhaps destined never again to receive a crowned head under its gorgeous roof. Amid the frenzy of political convulsions, the people have never entirely lost sight of the glories which this edifice sets forth, so that the storms of revolution have not only passed it unscathed, but it owes no small amount of its present wealth and beauty,—in its galleries of pictures, and in its renovated splendour,—to those whom revolution afforded the opportunity of adding to its riches—Napoleon and Louis Philippe. How much longer its honours may be sustained, is not for us to predict, seeing we live in strange and uncertain times; this much, however, we dare

for to Louis Quatorze as the founder, and to Louis Philippe as the restorer of this edifice, the glories of it are principally due.

Two centuries have nearly elapsed since the former monarch transformed the comparatively humble hunting chateau of his predecessor into the present noble pile of buildings—noble, not as regards its architectural magnificence, but in its costly decorations and in the art-treasures it contains. And during these two centuries of its existence what scenes of gay festivity and of terrible sadness has not it witnessed: the magnificent fêtes to which Louis XIV. invited all in his kingdom eminent by rank, beauty, wealth, or attainments—the great of every department in the social scale. It was at Versailles that Louis XVI. and Marie Antoinette took refuge when the fury of a Parisian mob drove them from the capital, a fury which followed them to their sanctuary, and forced them back to a sanguinary and ignominious death. During the intervening time, and under the iron sceptre of Napoleon, Versailles was the constant rendezvous of the illustrious of every degree; so that a history of the edifice—not of its pictorial contents—would be a history of the French Court from the period of its foundation till it became no longer a royal residence. Though now silent and deserted, as a place of revelry and of political intrigue, it is a source of constant attraction to the Parisians and to strangers who visit their capital.

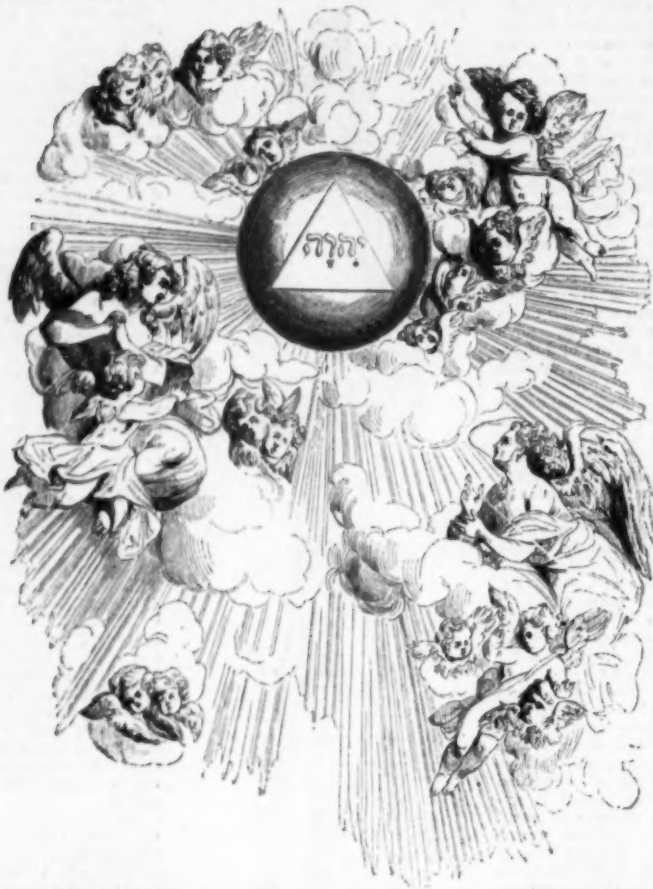
The decorations on the walls and ceilings from which the majority of the appended illustrations are taken, are the works of the principal artists of France engaged by Louis Quatorze, and are of the style of ornament which now bears the name of the monarch. Our first engraving is from an ornament in the CHAPEL. It exhibits at the extremities a combination of warlike parapher-



affirm,—it will be a dark day for France when she sees the hand of the spoiler busy among the wrecks of so noble a monument of her monarchical power;

nal, and in the centre a medallion of a sacred subject, supported by a pair of winged demi-figures. The chandelier hangs in the CABINET OF LOUIS XVI.

The sacred subject of the following cut is one of the numerous designs to be found in the elevated parts of the interior of the CHAPEL, wherein the religious Art of the French nation is exhibited in all its perfection.



The next design is simply the regal crown between two branches of laurel; it frequently appears in the salons appropriated to the portraits of several royal sovereigns, whether as monarchs of France or as reigning Dukes.



The five medallions extending across the page are from the "MEUBLE DE CHARLES X.," in the Gallery of Statues; they are portraits of the later French monarchs, and the series is terminated at



The cornice introduced below is copied from the SALLE DES MARÉCHAUX, a noble apartment, containing, as its name implies, portraits of the Marshals of France from the earliest annals of the country to the present time. Many of these portraits are by the first artists of the respective periods.



each end by a winged figure with its torch reversed. The CHAPEL again supplies us with two subjects



of winged figures of very graceful design from the ceiling; and slight as they appear, they show the correctness of form and beauty of outline for which



the artists of France have long been pre-eminent. The pose of these figures is remarkably easy.

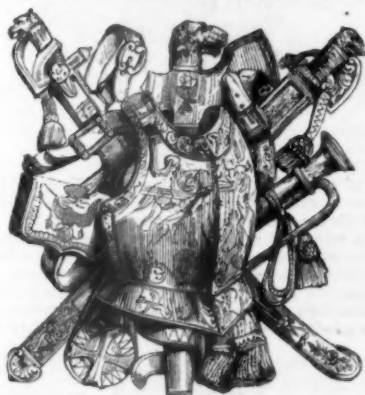
The ornaments which occupy the first column of this page are taken from the *BOSQUET DES*



DAMES; they are all of the implements of warfare, some of them being interspersed with leaves, and



tied with bands of ribbon. The grouping of these several objects is admirably managed: the various



galleries which are devoted to the illustration of the military and naval glories of the country are



filled with an infinite number of similar designs, yet differing in their component parts.

The beautiful heraldic device heading this column appears in M. Gavard's work, on the page that describes the "Institution of the Military Order of St. Louis." The centre, containing the *Fleur-de-lys* of France, has for supporters two *Cornucopias* filled with flowers, the horns themselves being almost



concealed by floriated ornament; the whole is surmounted by the royal crown. The engraving which follows is from that division of the volumes entitled *AILE DU NORD*, and we should suppose (for there is no explanation of it) that it represents a "dog" attached to the fire-place in one of the apartments; it is



exceedingly rich and beautiful. The last ornament is also from the *AILE DU NORD*, and from that portion of it which contains the portraits of the great artists of France: the figures supporting the



shield are in perfect harmony with the appropriation of the gallery, while the base of the device is composed, with much elegance, of scroll work mingled with acanthus leaves.

The first and last designs placed across this page are taken from the CHAPEL, one of the "lions" of Versailles, so profusely and richly is it decorated; we could fill an entire number with the *morceaux*



M. Gavard has collected together in his costly publication from this portion of the edifice alone. The two central ornaments are from the CABINET DES BAINS; the composition of these groups completely



identifies them with the use of the apartments; we recognise in them the various articles indispensable to the enjoyment of the luxurious and healthful bath: reeds and bulrushes typical of the fresh and purifying stream, small vases for holding water, combs, brushes, sponge, bottles of *cosmétiques*, curling

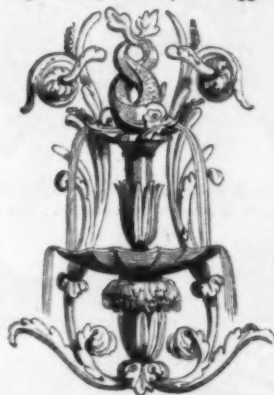


irons, &c. The three smaller cuts are also, we believe, copied from the same source, but the text in M. Gavard's work only incidentally alludes to it, yet as they are composed of objects having reference to water—dolphins, shells, aqueous plants, &c., we presume our conjecture is not far from the truth.

We shall find occasion in future numbers to present our readers with further specimens of the "Decorations of Versailles" as extracted from M. Gavard's volumes. In dismissing the subject



for the present, we would commend them to universal notice; artist, designer, and amateur, will find in them abundant material for study and consideration. The palace both externally and internally, is a grand museum of Art which is an honour to even that great nation. Will the day ever arrive when England shall be found following so bright an example of munificence to her artists? or are we ever to hear the reproaches of foreigners who smile at British patronage of Art, and in their hearts despise our parsimony and niggardly doling



out of grants for national purposes? We complain of our legislators, but the fault rests not solely with them; it rather rests with the great body of those who send men to parliament, whom a little of the pressure from without, as it is termed, would stimulate to a wiser and more liberal course of action. It is not vast armies and numerous fleets that make a nation great; they give her power—power which, properly directed, enables her to



achieve greatness in Art, in science, in literature, and to promote her own happiness, and that of the world at large.

A DICTIONARY OF TERMS IN ART.

BEAMS, or RAYS OF GLORY, are frequently depicted round Saints, and proceeding from the nebulae or clouds. Under Angels—they should always be blazoned on, on an azure field.

BEARD. An attribute of the Prophets, Apostles, Evangelists (with the exception of St. John), Fathers of the Church, and Hermits. The long beard is also worn by two female Saints, viz., Paula Barbata, in the fourth century, who, in order to escape the addresses of a youth, obtained a Beard by means of prayer; and St. Galla at Rome, who procured one by the same method, in order to avoid a second marriage. In Ancient Art, the Beard is an appendage of Jupiter, Serapis, Neptune, of the full-grown Hercules, the aged Æsculapius, the double-headed Janus, Triptolemus, &c. The Asiatic Bacchus was also Bearded, and therefore the Romans call him *Bacchus Barbatus*, in contradistinction to the youthful god of their own country and of Greece. His companions the FAUNS (Satyrs), and Silenus are generally Bearded, and even bristly, as are also the Pans, the latter having a Goat's Beard, which in Pan corresponds with the feet. The very beautiful head of the statue of Neptune, taken to Florence from the Villa Medici at Rome, is only to be distinguished from the heads of Jupiter by the Beard; the latter as is usual with the inferior marine gods, is straight, as if wet, nor longer than that of Jupiter, but it is crisper, and the moustache is thicker.

BEAUTY, BEAUTIFUL. The consideration of this subject, so important in the philosophy of Art, involves so many investigations of a purely metaphysical character, that it would scarcely be possible to treat it satisfactorily within the narrow limits at our disposal, and it does not lie within the nature of the subject to admit of a concise definition; we must therefore refer the reader to those works in which the subject is treated with the greatest ability.*

BEES, as an attribute, in Christian Art. Saint Ambrose is often represented with a bee-hive near him, in allusion to the legend, that when an infant a swarm of bees settled upon his mouth without doing him injury; but this fable implied only his eloquence, and is told of others distinguished for that quality.

BELL. In Christian Art, a Bell is one of the attributes of St. Anthony.

BELLOWS. In Christian Art, a pair of Bellows in the hands of a demon, is the attribute of St. Genevieve, by which is typified the light of Faith (figured by a burning taper), extinguished by Sin.

BEMA. The term applied by the Athenians to the platform from which the orators spoke. In the early Christian churches it was the part corresponding to our pulpit, and was surrounded with lattice work.

BENZON. A solid balsam, yielded from incisions made in a tree which grows in Sumatra, called the *Styrax Benzoin*. It is hard, friable, with an agreeable fragrant odour, soluble in alcohol, ether, and oil of turpentine. It has been employed as an ingredient in spirit varnishes by the Italians and Spaniards, but does not appear to have been an ingredient in oil varnishes.

BIACCA (Ital.) White carbonate of lead used by the Italians in oil and distemper painting, but not in fresco.

BIADETTO. This term, very frequently met with in writers on painting, is synonymous with BICE, being the native or artificial carbonate of copper, known by various names, such as *Cendres Bleues* (corrupted in *Saunders's Blue*), *Blue Bice*, *Azzurro di Biadetto*. According to Mr. Eastlake, this term is derived from *Biadetus de Indo*.

BIANCO SECCO. A white used in Fresco-painting, consisting of lime macerated in water until its causticity is removed, to which pulverised marble is added.

BIBIANA, St. In the Church at Rome dedicated to this Saint is a statue by Bernini, representing St. Bibiana. It stands upon the altar, leaning against a pillar, and is considered the simplest, most graceful, and best work of this artist, and one of the most pleasing productions of modern Art. There is a series of frescoes representing scenes from the life of this Saint, executed by Pietro da Cortona.

BICE (Bris, Germ., BIADETTO, Ital.) There are two pigments known by this name, both native

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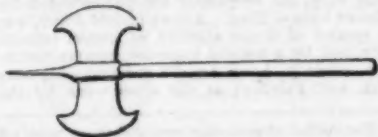
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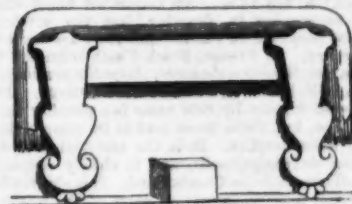


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BISTRE. This pigment is of a warm brown colour of different tints, principally yellowish and transparent. It is prepared from the soot of wood, that of the beech being the most esteemed, which is finely pulverised, the salts washed away by water. The Roman Bistre is esteemed the best, but the quality of that met with in commerce depends chiefly on the kind of wood used in the burning. Bistre is not used in oil-painting, but is valuable in water-colours, yielding fine transparent tints in washing, and is much employed for sketches in the manner of those made in Indian ink and Sepia. By mediæval writers Bistre was termed *FULIGO* and *FULIGINE*.

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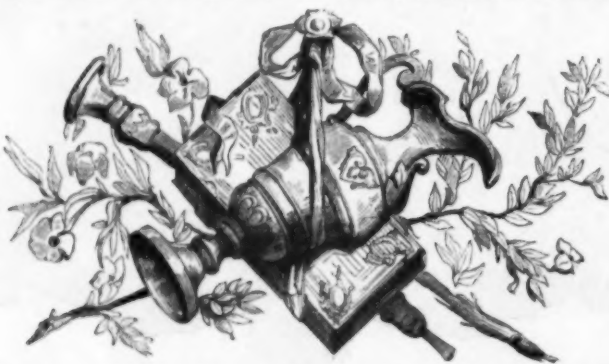
The first and last designs placed across this page are taken from the CHAPEL, one of the "lions" of Versailles, so profusely and richly is it decorated; we could fill an entire number with the *morceaux*



M. Gavard has collected together in his costly publication from this portion of the edifice alone. The two central ornaments are from the CABINET DES BAINS; the composition of these groups completely



identifies them with the use of the apartments; we recognise in them the various articles indispensable to the enjoyment of the luxurious and healthful bath: reeds and bulrushes typical of the fresh and purifying stream, small vases for holding water, combs, brushes, sponge, bottles of *cosmétiques*, curling



irons, &c. The three smaller cuts are also, we believe, copied from the same source, but the text in M. Gavard's work only incidentally alludes to it, yet as they are composed of objects having reference to water—dolphins, shells, aqueous plants, &c., we presume our conjecture is not far from the truth.

We shall find occasion in future numbers to present our readers with further specimens of the "Decorations of Versailles" as extracted from M. Gavard's volumes. In dismissing the subject



for the present, we would commend them to universal notice; artist, designer, and amateur, will find in them abundant material for study and consideration. The palace both externally and internally, is a grand museum of Art which is an honour to even that great nation. Will the day ever arrive when England shall be found following so bright an example of munificence to her artists? or are we ever to hear the reproaches of foreigners who smile at British patronage of Art, and in their hearts despise our parsimony and niggardly doling



out of grants for national purposes? We complain of our legislators, but the fault rests not solely with them; it rather rests with the great body of those who send men to parliament, whom a little of the pressure from without, as it is termed, would stimulate to a wiser and more liberal course of action. It is not vast armies and numerous fleets that make a nation great; they give her power—power which, properly directed, enables her to



achieve greatness in Art, in science, in literature, and to promote her own happiness, and that of the world at large.

A DICTIONARY OF TERMS IN ART.

BEAMS, or RAYS OF GLORY, are frequently depicted round Saints, and proceeding from the nebulae or clouds. Under Angels—they should always be blazoned on, on an azure field.

BEARD. An attribute of the Prophets, Apostles, Evangelists (with the exception of St. John), Fathers of the Church, and Hermits. The long beard is also worn by two female Saints, viz., Paula Barbata, in the fourth century, who, in order to escape the addresses of a youth, obtained a Beard by means of prayer; and St. Galla at Rome, who procured one by the same method, in order to avoid a second marriage. In Ancient Art, the Beard is an appendage of Jupiter, Serapis, Neptune, of the full-grown Hercules, the aged Esculapius, the double-headed Janus, Triptolemus, &c. The Asiatic Bacchus was also Bearded, and therefore the Romans call him *Bacchus Barbatus*, in contradistinction to the youthful god of their own country and of Greece. His companions the *FAUNS* (*Satyrs*), and *Silenus* are generally Bearded, and even bristly, as are also the *Pans*, the latter having a Goat's Beard, which in *Pan* corresponds with the feet. The very beautiful head of the statue of Neptune, taken to Florence from the Villa Medici at Rome, is only to be distinguished from the heads of Jupiter by the Beard; the latter as is usual with the inferior marine gods, is straight, as if wet, not longer than that of Jupiter, but it is crispier, and the moustache is thicker.

BEAUTY, BEAUTIFUL. The consideration of this subject, so important in the philosophy of Art, involves so many investigations of a purely metaphysical character, that it would scarcely be possible to treat it satisfactorily within the narrow limits at our disposal, and it does not lie within the nature of the subject to admit of a concise definition; we must therefore refer the reader to those works in which the subject is treated with the greatest ability.*

BEES, as an attribute, in Christian Art. Saint Ambrose is often represented with a bee-hive near him, in allusion to the legend, that when an infant a swarm of bees settled upon his mouth without doing him injury; but this fable implied only his eloquence, and is told of others distinguished for that quality.

BELL. In Christian Art, a Bell is one of the attributes of St. Anthony.

BELLOWS. In Christian Art, a pair of Bellows in the hands of a demon, is the attribute of St. Genevieve, by which is typified the light of Faith (figured by a burning taper), extinguished by Sin.

BEMA. The term applied by the Athenians to the platform from which the orators spoke. In the early Christian churches it was the part corresponding to our pulpit, and was surrounded with lattice work.

BENZON. A solid balsam, yielded from incisions made in a tree which grows in Sumatra, called the *Styrax Bensoin*. It is hard, friable, with an agreeable fragrant odour, soluble in alcohol, ether, and oil of turpentine. It has been employed as an ingredient in spirit varnishes by the Italians and Spaniards, but does not appear to have been an ingredient in oil varnishes.

BIACCA (Ital.) White carbonate of lead used by the Italians in oil and distemper painting, but not in fresco.

BIADETTO. This term, very frequently met with in writers on painting, is synonymous with *BICE*, being the native or artificial carbonate of copper, known by various names, such as *Cendres Bleues* (corrupted in *Saunders's Blue*), *Blue Bice*, *Azzurro di Biadetto*. According to Mr. Eastlake, this term is derived from *Biadetus de Inde*.

BIANCO SECCO. A white used in Fresco-painting, consisting of lime macerated in water until its causticity is removed, to which pulverised marble is added.

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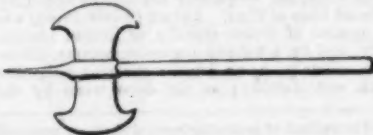
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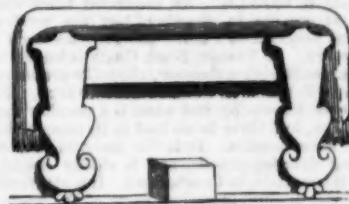


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one or other of the Primaries. Two Primary, or two Secondary colours, cannot produce Black, because the Primary colours meet in them in unequal proportions; but a Primary and a Secondary colour of equal power effects the union of the three Primaries, and hence the result of the mixture is black.* When compared with the type of pure colours found in the prismatic spectrum or the rainbow, every pigment, except Ultramarine, is found impure; the Reds are all alloyed with Blue or Yellow, the Blues, with Red or Yellow, the Yellows, with Blue or Red. Now, it is easy to perceive that when such pigments are mixed at random, an undue and unnecessary quantity of Black is produced, by which their purity and brilliancy is impaired, and it is to this, and not to the "lost medium" of the old masters, that the attention of the artist should be directed.†

BLACK. In Ancient and Mediæval Art, COLOURS had a Symbolical meaning, an acquaintance with which formed part of the artist's studies. In later times this knowledge has been suffered to fall into almost total neglect, but with the recent revival of a feeling for, and an imitation of, the works of the past, the Symbolism of Colours has come in for a share of that attention its importance demands. In this Dictionary we can do little more than direct the attention of the artist to the subject, and exhibit in a slight degree the character and application of its language.‡ **BLACK**, considered as the negation of colours, represents darkness, and is symbolical of Evil, Falsehood, and Error. § **BLACK**, as a mortuary colour, and worn as mourning, is authorised by the most ancient traditions. **VIOLET** was thought so nearly allied to **BLACK**, that the Roman Church used them indiscriminately for one and the same in days of mourning and fasting. || The ancients were fond of dark purple, and at funerals they wore Black, or nearly Black. Among the Moors, Black designates Grief, Despair, Obscurity, and Constancy. In **BLAZONRY**, Black, named *Sable*, signifies Prudence, Wisdom, and Constancy in Adversity and Love. Engravers usually represent it by a series of horizontal and perpendicular lines crossing each other. Black with Red produces Tan colour; with White, Grey.

BLACK CHALK. An indurated black clay, used as crayons in drawing, but the artificial crayons prepared in France and Italy are used in preference. In France, Black Chalk is known by the names *Schiste à dessiner*, *Ampelite graphique*. **BLACK-LEAD, PLUMBAGO, GRAPHITE.** The substance known by this name is a peculiar form of carbon, but there is no lead in its composition, as its name implies. It is the material used for making drawing-pencils, and is chiefly obtained from Borrowdale, in Cumberland. It is also found, of inferior quality, in various parts of the world—in Scotland, Norway, Spain, Ceylon, United States, and Mexico. Analysis of certain specimens show that it consists of—

Carbon	86 parts
Oxide of Iron	12 parts
	100

with small quantities of silica and alumina.¶ In oil-painting, Black-lead gives very pure tones of grey, which were much used by Vandyke in his draperies, &c.

BLACK PIGMENTS. Those used in painting are chiefly derived from the animal and vegetable kingdoms; they are very numerous, of different degrees of transparency, and of various hues, in which either red or blue predominates, producing brown-black, or blue-blacks. The most important

* The painter should consult the chapter on "The Life and Death of Colours," in *The Art of Painting Restored*, by L. HUNDERTFUND, unquestionably the most valuable contribution ever made to the literature of the Art of Painting.

† A brilliant picture can never be produced from a foul palette, yet a cursory glance at the working of the majority of artists would lead us to suppose that they preferred painting with mud, to using the pigments in their natural purity, or in well-judged mixtures. Want of space forbids our entering further into this important subject, but this is the less to be regretted, since the work of Hundertfund, quoted above, enters fully into the principles and practice of Colouring.

‡ This subject is ably treated by F. PORTAL, in his work entitled *Des Couleurs Symboliques dans l'Antiquité, le moyen âge et les temps modernes*, &c., Paris, 1857. A translation of this work, by Mr. Inman, appeared in *WHALE'S Quarterly Papers on Architecture*, vol. vi.

§ The illuminators of the middle ages represent Jesus Christ in black drapery when wrestling against the Spirit of Evil; and the Virgin Mary often has a black complexion in paintings of the twelfth century, which pertain to Byzantine Art.

|| Black vestments were not commonly used for the office for the dead in antiquity; they are seldom figured in the earlier illuminations, even in miniatures of the sixteenth century. The celebrant of a funeral is often represented in a coloured cope or vestment.—*FOUNT.*

¶ See the *Art-Journal* for September, 1843.

black pigments are—Beech-black, or Vegetable Blue-black, prepared by burning beechwood in closed vessels; Bone-black or Paris-black, called also Ivory-black; Cassel or Cologne-black; Cork-black; Frankfort-black; Ivory-black; and Lamp-black. German or French *Prussian-blue*, when burned, yields a fine-toned brownish-black pigment, which is often used as a substitute for *ASPHALTUM*. Black pigments are slow driers; mixed with white they yield greys of various hues; they ought never to be used to represent shadow in painting; transparent brown pigments, such as *ASPHALTUM*, deepened with *Prussian-blue*, are best suited for that purpose.* In fresco-painting the carbonaceous pigments are not admissible; only native earths, such as Black-chalk, possess sufficient durability.

BLAZONRY is the art of delineating the figures and devices of a coat of arms in their proper colours or metals, on armorial shields, &c. In order to do this, a knowledge of the points of the shield is essential.† In Engraving, the term *Blazonry* is also employed to express the hatching of the same by the engraver, so as to designate the different colours or metals. As for instance, Shakespeare's Coat of Arms, here engraved, and which is selected as a familiar illustration, would be thus described: "Or, on a bend *sable*, a spear of the first, the point steeled *proper*."



BLENDING. A process by which the fusion or melting of the pigments is effected by means of a soft brush of *Fitch* or *Badger's* hair, called a *Blender* or *Softener*, which is passed over the little ridges with a light feathery touch. It requires much skill and dexterity to accomplish this operation successfully; in the hands of the unskilful it generally destroys all force and strength of touch, and leads to a muddiness, in which all purity of colour is lost. It may be justly considered that **BLENDING** is the resource chiefly of incapacity and mediocrity, and that if the painter resorts not to it in the first instance, he will always be able to do without it.

BLOOMING. A clouded appearance which varnish sometimes assumes upon the surface of a picture; so called, because it somewhat resembles the bloom on the surface of certain kinds of fruit, such as plums, grapes, &c. It is most probably caused by the presence of moisture either on the surface of the picture or in the varnish, and is best prevented by making the varnish hot, and the picture thoroughly dry, before applying it. Blooming is fatal to the clearness and transparency so essential to the proper effect of a picture, and no pains should be spared to remove it. This is best accomplished by rubbing the surface of the picture with a piece of soft sponge, moistened with hot rectified oil of turpentine (Camphine), and smoothing it with a large soft brush, then placing the picture in a clear sunshine.

BLUE. One of the three primary colours, and the only one that can be adequately represented by a material pigment. Ultramarine approaches the purity of the Blue in the prismatic spectrum so nearly, that it may be justly regarded as a pure Blue. The properties of Blue are negative and cold; when united with the other primary colours it produces certain Secondary colours; with Yellow it yields various shades of GREEN; with Red, numerous PURPLE or VIOLET hues. BLUE is the complementary colour to ORANGE.

BLUE. In Mediæval Art, BLUE, in Symbolism, was of three kinds—one, which emanates from Red, another from White, and a third allied to Black; they are sometimes represented by one colour only, but frequently are distinguished by different hues of Blue. AZURE (*Light Blue*), was the symbol of divine eternity, of human immortality, and by a natural sequence, became a mortuary colour.‡ As an Angel's garment it signifies Faith and Fidelity; as the dress worn by the

* The method of producing neutral shadows, practised by many German artists, seems to consist in painting the three primary-coloured pigments over each other, whereby the greatest depth and transparency is obtained.

† See *Glossary of Heraldry*. Oxford, 1847.

‡ As we see in the custom of covering the coffins of young persons with Blue cloth. The Salisbury Breviary contains several miniatures, in which appear Biers covered with a Blue Mortuary cloth. On others, but more seldom, the Pall is Red; finally, on one only is the Pall Red, and the Baldachin which covers the Catafalque Blue. These two colours, one over the other, indicate Divine Love raising the soul to immortality. The Baldachin or Canopy is the emblem of heaven. Ceilings of churches were generally painted Blue, and powdered with stars to represent the canopy of heaven over the faithful.

Virgin Mary, Modesty.* When it is one of the colours worn during the celebration of the Mass (varying with the seasons of the church), it signifies Humility and Expiation. In the Symbolism of compound colours, BLUE, when allied with RED (in Purple or Violet), or with YELLOW (in Green), imparts a portion of its own symbolical meaning; thus Purple (compounded of Blue and Red, the latter predominating), indicates *the Love of Truth*; Hyacinth, in which Blue predominates, signifies *the Truth of Love*. When the two colours are equally blended, as in Violet,† the signification is derived from both primitives; thus Violet will designate *the Truth of Love* and *the Love of Truth*. In **BLAZONRY**, Blue signifies Chastity, Loyalty, Fidelity, and good reputation. Engravers represent it by horizontal lines.

BLUE BLACK, CHARCOAL-BLACK. This pigment is prepared by calcining vine-twigs in close vessels. Mixed with WHITE LEAD it yields very fine silvery GREYS, and may be considered in all respects an eligible pigment.

BLUE PIGMENTS. Those employed in oil and water-colour painting are obtained from the three kingdoms of nature. Those derived from the mineral kingdom are ULTRAMARINE, COBALT, BLUE VERDITER (*Bice*, or *Mountain Blue*). Of Vegetable Blues, the only one of any value is INDIGO. PRUSSIAN BLUE may be said to be derived from the animal kingdom, as it is prepared from a mixture of *prussiate of potash* (obtained from the decomposition of blood, hoofs, &c.), and an oxide of iron. The qualities and uses of these Blue Pigments will be described under the respective places in this Dictionary.

BOAR. In Mediæval Art this animal is emblematical of ferocity and sensuality.

BODKIN (ACUS, Lat.) In the figures of maidens in highest antique style, we see the hair either bound together at the top of the head, or fastened in a knot behind, with a Bodkin. The female characters in the Greek tragedies, and the priests of Cybele, wore this simple head-dress.‡ At the present day, the peasant-girls of Naples wear silver Bodkins. The *Acus discriminialis* was used for dividing the hair into curls.

BODY, BODY COLOURS. This term is applied in Oil Painting to pigments or to their vehicles, and expresses their degree of consistence, substance, and tinging power. It implies, in some degree, *Opacity*, although there are many pigments possessing *body* which are also transparent, as in the case of Indian Yellow and Prussian Blue. In Water-colour painting, works are said to be executed in *body colours* when, in contradistinction to the early mode of proceeding in tints and washes, the pigments are laid on thickly and mixed with white as in oil painting, from which this style of painting only differs in certain relations, by the employment of water as a vehicle for the pigments instead of oil.

BOLDNESS. That quality which distinguishes the artist who, educated in the soundest principles of Art, designs and executes with fearlessness and decision. When under proper control, it imparts to all his productions a vigour that is sure to charm. It is exhibited in the highest degree in the works of Rubens.

BONE BLACK (PARIS BLACK). A pigment of an intense Black colour, slightly tinged with Red, prepared from the bones of various animals burned in close vessels free from the contact of air. It is transparent, and very deep in tone, when mixed with White, it yields beautiful pearly Greys. It is the pigment usually sold for IVORY-BLACK, from which it differs very little; genuine Ivory-Black is met with in commerce under the names of COLOGNE and CASSEL BLACK.

BOOK. In Mediæval Art a book is the universal Attribute of the Fathers of the Church, Bishops,

* The Virgin Mary has always been traditionally represented in a Blue mantle, on account of the mystic signification of this colour.

† VIOLET was considered so nearly allied to the colour Black, that the Roman Church used them indiscriminately for one and the same on the days of mourning and fasting.—*FOUNT.*

‡ Of which many examples are still preserved, which show how far the ancients carried their love of the beautiful even in trifles. Winckelmann describes four large silver Bodkins found at Portici; the largest is about eight inches long, having at the end a Corinthian Capital, upon which stands Venus, dressing her hair with both hands, while Cupid holds a circular mirror before her. Upon another stand Cupid and Psyche, embracing; another has two busts; and upon the fourth and smallest is Venus leaning upon a Cupid of Priapus. Our engraving is copied from Montfaucon, and exhibits the ordinary mode of wearing these bodkins by the Roman ladies.

and Abbots, as an emblem of their learning. In the hands of the Evangelists and Apostles it represents the Gospel. St. Boniface carries a book pierced with a sword. St. Stephen carries a book, which represents the Old Testament: in the hands of St. Catherine it indicates her learning, and the same when in the hands of St. Bonaventura and St. Thomas Aquinas.

BORAX. A mixture of a solution of this substance with gum tragacanth, has been recommended as a vehicle in miniature painting, but with doubtful propriety; as, upon the evaporation of the water holding the borax in solution, crystals of borax must be left on the surface of the ivory; these are slightly alkaline, and would change many vegetable pigments. Perhaps a better vehicle would be found in white lac dissolved in a hot solution of borax.

BORDER (BORDURE, Fr.) That which limits or ornaments the extremities of a thing. **FRAME,** in a picture, is a border of carved wood, sometimes painted or gilt, and of copper-gilt, on which the picture is placed. The frame is not only a luxurious ornament, but it is necessary to circumscribe the composition, and to figure the opening through which the spectator perceives the painted objects, which an illusion of perspective leads him to think are beyond the wall on which the picture is placed. **TAPESTRIES,** in imitation of Paintings, have also **BORDERS,** worked in the Tapestry: as these must be proportionate to the size of the picture, which in Tapestry are usually very large, they may be ornamented with Arabesques, Masks, Cameos, &c. The greatest painters have not disdained this style of composition; the borders of many of the tapestries in the Vatican were executed after designs by Raffaele.

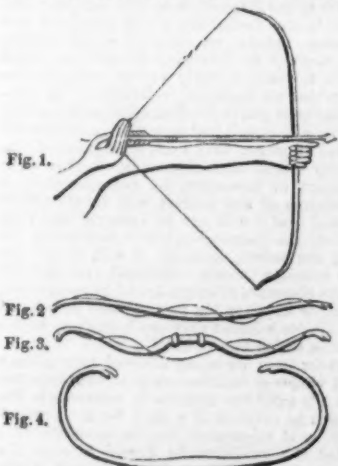
BOSS (RONDE BOSSE, Fr.) This term describes sculptured objects in their full forms in contradistinction to those which are in **RELIEF**, or attached more or less to a plane or ground.

BOSSSES are projecting ornaments used in architecture in various situations, such as ceilings, to cover the points of intersection of the ribs, &c. They consist variously of foliage, heads, armorial



shields, &c., and embrace a great variety of fanciful shapes. Our engraving represents a very beautiful one in the Chapter House of Oxford Cathedral, executed about 1250.*

BOW (ARCUS, Lat.) A weapon of defence, used from the most ancient times, chiefly by the



Asiatic nations, but also by Europeans. Among the former the Scythians and Parthians were most skilled in the use of this implement of war; as

* Bosses of Bronze and other metals were used to adorn the sword-belts of antiquity. The heads of nails were also ornamented with sculptured Bosses, as is seen on the doors of the Pantheon at Rome.

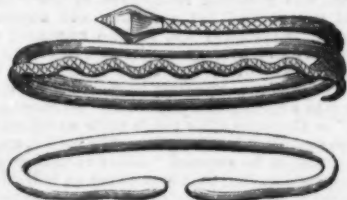
were the Cretans among the Greeks. The form of the Bow varied considerably. The earliest representations occur upon Egyptian sculptures, one of which is copied in fig. 1; that of the Scythians and Parthians was nearly crescent-shaped (fig. 4); that of the Greeks is more nearly the type of the Bow of modern times (fig. 2.) The Roman Bow is seen in fig. 3. Connected with the Bow, we have the Quiver which held the Arrows, and the Bow-case, which contained both the Bow and the Arrows. They are frequently met with on ancient bas-reliefs. The Bow is an attribute of Apollo, Cupid, Diana, Hercules, and the Centaurs.

BRACAE, BRACCAE (ANAXYRIDES, Gr.) The term applied by the Romans to the Trowsers worn by the Asiatics, Dacians, and Teutones, but unknown to the two classic nations even in later times. They were sometimes wide, sometimes narrow, the latter being peculiar to warlike people such as the Persians, and generally of leather. The Amazons also wore them, the Medes, Lydians, Phrygians, and Dacians, wore wide Trowsers tied under the foot.* Later, the Persians wore many-coloured trowsers, generally scarlet. Towards the end of the second century after Christ, the Roman Emperors appear to have worn them as a mark of distinction. The custom of wearing trowsers, though imitated by many, was never general among the Romans; by Hortensius they were forbidden to be worn in the town. We have no evidence that they were ever



worn by the Greeks.

BRACELETS. Bracelets were with the Ancients, and are still with the Moderns, the symbol of marriage. They were generally in the form of a serpent, and some were round bands fastened by two serpent's heads like the girdle of warriors. The number of golden and bronze bracelets found at Herculaneum and Pompeii, show that these ornaments, particularly those in the form of serpents, were articles of luxury among the females of ancient times. Antique bracelets are



of two kinds, armlets and true bracelets, the one worn on the upper arm and the other on the wrist or lower arm. Smaller bracelets, generally of gold, beautifully worked, and sometimes set with jewels were worn on the wrist. Bracelets have also been found like twisted bands. The Bacchantes wore real serpents instead of serpent-like bracelets. These ornaments were not worn exclusively by women, for we find that the Roman Consuls wore bracelets in triumphal processions; they were presented by the emperors to soldiers who distinguished themselves (**ARMILLE**). The ankles had similar ornaments, thence called **ANKLETS**.†

BRACKET. A support suspended from or attached to a wall for the purpose of supporting statuettes, vases, lamps, clocks, &c. The skill of the artist has been frequently employed upon this ornament, which is susceptible of great elegance of form and embellishment. The engraving represents one designed by Michael Angelo.

* See **PIRANESI, Col. Trajana, tav. 1-2.** For the Asiatic, see the representations of Paris; **Mus. Pio, Clem. II. 37.** **MILLINGEN, Ined. Numm.**, and numerous other authorities. Our engraving represents a fine antique statue of a Gaulish Captive, formerly in the Villa Borghese at Rome.

† The cut represents an Egyptian bracelet in the form



BRACHIALE. In ancient armour, a defence for the upper part of the arm. Some specimens have been found at Pompeii, which are beautifully ornamented,* and one of which we here engrave.

BRASS (LAIION, Fr., MESSING, Ger.), is an alloy of copper and zinc, in various proportions, but usually consisting of two-thirds copper, and one-third zinc. According to the variety in these proportions, there are produced the compounds known as mosaic gold, pinchbeck, prince's metal, &c. Brass, as well as Bronze, has been extensively applied to various useful and ornamental purposes from the remotest antiquity.† **LATTEN** is a name formerly applied to thin sheets of rolled Brass, extensively employed for monumental **BRASSES.** Brass beaten into very thin leaves is called **DUTCH GOLD, or DUTCH METAL.**

BRASSARTS. In Plate-armour, are the pieces which protect the upper part of the arms, connecting the shoulder-pieces with the elbows. Demi-brassarts covered the front of the arm only, as the Greaves protected the front of the legs. The covering of the lower arms, from the elbow to the wrist, was variously termed *avant bras, vant—or vam braces.* The ancient term for this portion

of armour was **BRACHIALE.**

BRASSES. Monumental Brasses form one of the three classes of sepulchral effigies extant in this country; they consist of engraved or incised metal plates; Brass, or a similar compound called **LATTEN**, (from the French *Laiton*, brass,) being the metal used for the purpose. These metal plates were inlaid or embedded in stone slabs, which formed part of the pavement of the church, or were elevated on altar-tombs, or affixed to the wall. The incised lines depicted the person of the deceased in appropriate costume—religious, military, and civilian; or in lieu of this, Crosses ornamented or foliated, with sacred emblems or devices, accompanied in either case with armorial bearings and quaint inscriptions, characteristic of the simple and earnest piety of our ancestors. They were used by all ranks of society, and consequently depict a corresponding variety of costume. Brasses were probably introduced into this country from Flanders, and many now remaining are known to be the work of Flemish artists; they were probably adopted with a view of economising the space in the area of churches, which the too great use of altar-tombs and sculptured monuments encumbered. Examples exist dating from the year 1277 to 1631. Very many were destroyed during the Civil Wars, including perhaps some of earlier date. The use of Brasses has lately been revived with great success, and it is to be hoped that this elegant and appropriate form of memorial may again come into general use. Our absurd modern costume, however, will greatly militate against their excellence in an artistic point of view. The grace and beauty frequently expressed by a few simple lines in old Brasses may be well illustrated in our engraving of one in Wimlish Church, Essex, executed about 1350.



of a serpent, from Wilkinson; and a Roman bracelet of a simple kind.

* We find this term only in **Mr. RICH'S Companion to the Latin Dictionary and Greek Lexicon** (London, 1840); a work to which we have been indebted in some of our articles on Classical Antiquities; and we gladly bear testimony to the minute and ample detail, and painstaking accuracy, with which that work is executed. As an authority in all matters relating to Ancient Art it is invaluable to the artist.

† See **MULLER'S Ancient Art and its Remains.**

THOUGHTS AND SUGGESTIONS ON THE EXPOSITION OF 1851.

It is with much regret we remark that the present aspect of the subject under review, is in no degree improved since our last notice of its position. The retrospect at the close of the last month, only confirms and realises the fears we expressed at its commencement, and to which we should have given earlier and more forcible expression, but for the anxiety we felt lest, even by misconception, we might be instrumental in strengthening any doubt, by which the progress of the plan might have been checked or its advisability questioned; trusting that the objections we foresaw—many of which were palpably evident—might have been in good time acknowledged and removed. This, however, has not been the case to the extent we advocate and deem essentially necessary; and we are therefore bound again to remark on those points by which the chances of success are not only considerably weakened, but positively endangered. It will be indeed an ungrateful return for the personal interest and unwearied attention which our illustrious Prince has devoted to this attempt to advance the welfare of British manufacturers, if through lack of judicious guidance the attempt fails of its purposed object; and there is strong reason to fear this; dissent becomes more marked, want of faith more confirmed, and suspicion of probable injury to native commercial interests strengthened, by the evident want of practical judgment and decision in the few leading outlines of the scheme which have as yet appeared.

The great manufacturing districts, the localities upon whose efforts the onus of the struggle must depend, upon the shoulders of whose artisans must rest the burden of the task, remain still involved in uncertainty, and consequently in comparative inactivity as to preparatory action.

In the leading journals of Birmingham and Manchester have appeared strictures upon the unsatisfactory position in which the matter at present stands, which are not only justly conceived, but conclusively expressed; and we should but have stultified the conviction which a long experience had forced upon us, had we not been prepared for a result which the indecision and mystery that still shroud the project must have engendered.

The hesitation and reluctance to commit themselves to an uncertain and unexplained course, prove to demonstration, that a much clearer understanding of the necessary requirements exists on the part of the intended exhibitors and the public generally, than on that of the selected few, whose province it should have been to have taken the initiative in all matters of preliminary arrangement and subsequent detail.

The executive appointments should have been consequent upon the possession of the necessary capabilities for carrying the scheme into operation; but the selections in many instances seem to have been in this respect most unfortunate, for the only positive and specific engagements which they had made have been altogether abandoned—and most wisely so; yet this fact testifies very conclusively to the more than questionable fitness of the parties for the post they occupy.*

We are gratified to observe that the offer of large money prizes, as originally made, to the amount of 20,000*l.*, has shared the fate of the Munday contract, and is altogether abandoned; we ever reprobated its policy, and gladly note its repudiation; in this decision we think the commissioners have acted most judiciously, and have avoided what must have proved a very serious and certain cause of future difficulty; still the positive assurance made that they would be given, and their subsequent total withdrawal, has been to some extent detrimental; particularly as the promised awards of gold and silver medals are also to be transmuted into bronze.

This course, in the estimation of many with whose opinions we have been favoured, appears to be an extreme, as poor and inadequate as the primary golden baits were lavish and impolitic—in avoiding Scylla we have fallen into Charybdis. Holding as we do the position, that the successful competitor will find his surest and most valuable recompense in the increased value which

the award will stamp, in both an honorary and a pecuniary sense, upon his present and future efforts, and the impulse which it will create in favour of his productions, we esteem the material of the object attesting this triumph, as of comparative insignificance—but we certainly demur to there being but *one uniform class of medals or distinctions*. The progressive merits of the successful works, varying as they will in requirements involving the exercise of taste and judgment—of scientific research—and manipulative dexterity, should, by the relative value or distinction of the prize, to some extent at least, be consistently acknowledged. This levelling system of uniformity of award, however it may satisfy the ambition of mediocrity, will be rejected by the more advanced and gifted intelligence among the exhibitors.

This decision is the result, we presume, of a recommendation from the committee of the Section of Manufactures which was to the following effect: "The committee have felt that it would be most acceptable to exhibitors in the section of manufactures, that medals should be awarded as far as practicable, rather as testimonials of the co-operation on the part of manufacturers towards the Exhibition and of success or general excellence of manufacture, than of marking an individual superiority which might chance to be in some degree accidental and misleading the public; they therefore recommend that the medals should be of equal value in classes, and that each medal in each class be of equal value."

It is not stated upon what grounds the belief that this course would be "most acceptable" to manufacturers is based. We very much misunderstand the feeling of that class, at least of its most influential and leading members, if such be their views or wishes on the subject, and even had such appeared to be the case, it is a course in which their wishes should not have been acceded to, as it is one that must necessarily tend to retard their progress, and check the spirit of emulative action, which should be the marked feature of the scheme. Sure are we, that there is no manufacturer of eminence; who has really earned his position, deserves an honourable rank, and is prepared to maintain and improve it at the coming crisis, but will denounce the recommendation of the Sectional Committee *in toto*.

We feel strongly on this matter, being confident that an equality of prizes will tend to an equality in the competitive works, and that uniformity of acknowledgment will induce an uniformity of claim. To the bulk of mediocrity it will offer a grateful and flattering recognition, to the "individual superiority" but a chilling and nugatory approval. Emulation will find no response; extraordinary and average merits will, according to the old saw, "share and share alike," and the highest aim of the exposition be missed. We must enter into a further analysis of this "recommendation," as there are other points quite as objectionable as that already referred to. The medals are, it is proposed, to be awarded "rather as testimonials of co-operation, &c., than as marking an individual superiority, which might chance in some degree to be accidental, and to mislead the public." This solicitude for the security of the public, is, as far as it goes, highly commendable; but we do not think that the public are likely to be misled in a matter of this nature. Are the embryo judges to be so hoodwinked and incompetent, that they will not be able to distinguish between "superiority which may chance to be accidental," and the purposed and matured excellence, the long toiled for, long sought result, of mental and physical exertion? If this be the opinion of the Sectional Committee of Manufacturers, as to the fitness of those upon whose verdict the issues must devolve, we beg distinctly to deny the inference—an inference that would be fatal to the whole plan. We are sure that judges may and will be found, capable of distinguishing excellencies far more subtle than those this committee fears are so "accidental and misleading." It may eventually be necessary to enquire how the committee was organised, and by whom its members were selected, that we may know what degree of weight to attach to its deliberations. Are the manufacturing districts generally represented in its councils, and were they consulted in the choice of delegates to represent them? In both respects, the reply must be in the negative. Few manufacturing interests are represented at all, and in the matter of representation those interests have had no voice whatever.

We are fully alive to the difficulty of framing the necessary rules for the conduct of an experiment so vast and novel; but happily a difficulty is not an impossibility, and it would not have proved so in the present instance, if but ordinary practical experience and tact had been brought to the task. The neglect with which the Provincial Local Com-

mittees have been treated, as regards consultation on the various subjects influencing and regulating the operations of the plan, has been most remarkable; these Committees appear to be expected to do no more than collect the necessary amount of funds, without being provided with the requisite instruction as to their application to enable them to do so agreeably and satisfactorily.

Now as we before stated, the most valuable information as regards practical bearing was only to be obtained from the great seats of manufacture. The Local Committees of the different districts should have been consulted; but these have been altogether overlooked; and this is the more remarkable, as the necessity for such assistance is made so palpably evident by the incompetency of those who have usurped their duties.

The appointment and composition of the Sectional Committee of Manufacturers, to act in lieu of the Local Committees in matters of arrangement, &c., are most injudicious, the causes of much jealousy and severe animadversion, as the numerous complaints we have had on this topic fully confirm. We may at a future time, should its operations continue, enter more fully into a review of its constitution.

We again refer to the decisions of the Royal Commissioners, and extract the paragraph referring to the mode of awarding prizes. "With regard to the mode in which the prizes are to be awarded, the Commissioners think it inexpedient to establish beforehand, rules so precise as to fetter the discretion of the juries upon which the task will ultimately devolve. It will be sufficient for the present to indicate the general principles to which it will probably be advisable to conform, in the award of prizes for successful competition in the several departments of the exhibition."

This certainly is very vague and unsatisfactory, and we beg to demur to the inexpediency of establishing rules beforehand; we contend that precise rules should have been drawn up, and that to the general details of a well digested plan the discretion of the juries should have been fettered; at the same time, we would have left ample room for the acknowledgment of deserving merit, which had not been foreseen or provided for in the prescribed regulation. In most branches of science, art, and manufacture, there are particular chemical and mechanical "desiderata" essential to their interests and improvement; these might have been ascertained by reference to those practically acquainted with the subjects; and these "desiderata" should have formed the prominent objects of reward and distinction. They should have been specifically particularised and named, as selected for competitive honours, and thus general attention would have been attracted to their requirement, and the necessary efforts secured to achieve their realisation. Even the "general principles" so loosely indicated in the paragraph are only referred to as those "it will probably be advisable to conform to," thus leaving the whole for after revision and consideration. We repeat, that vast injury must result from this indecision, and the seeming inadequacy to meet the demands of the emergency which such a document presents; an injury that will not only seriously militate against the success of the Exposition of 1851, but be a fatal hindrance to the probability of its repetition at a future time. Again, we consider a sad mistake has been made in the following declaration, which appears in the same (loosely written) official document to which we have just referred:—"A question having been put to the Commissioners as to the parties who will be allowed to exhibit, and who will be entitled to prizes, they avail themselves of this opportunity to state that all persons, whether being the designers or inventors, the manufacturers or the proprietors of any articles, will be allowed to exhibit, and that it will not be essential that they should state the character in which they do so. In awarding the prizes, however, it will be for the juries to consider in each individual case how far the various elements of merit should be recognised, and to decide whether the prize should be handed to the exhibitor without previous inquiry as to the character in which he exhibits."

Now so far from its being allowed to remain a matter of choice or indifference as to the character in which the exhibitor appears in reference to the work which he exhibits, it should be the primary and conditional stipulation, on the reception of a work, that the exhibitor be bound to state the capacity in which he claims acknowledgment. Without this reservation, vain is it to expect that any degree of justice can influence or be expressed in, the awards which follow. As an exhibitor merely, but little credit can attach to any one, beyond that due to the exercise of taste, which may have influenced its possessor in a creditable purchase. In its proper place, and at its just estimate, we

* A feather may show how the wind blows. We cannot pass over a very unpardonable error which occurs in the "classified list," viz., naming the Earl of Aberdeen, head of the section Sculpture, &c., as "President of the Society of Antiquaries." The Earl of Aberdeen ceased to be President of that Society in 1847; his successor in the chair is Lord Mahon. The error is not in itself of much consequence, but it is a rather alarming proof of either ignorance or carelessness on the part of those employed to draw up and publish a solemn document. There occur in this document errors of a more important character, to which we may hereafter refer, inasmuch as they unquestionably ought to be removed.



ST GEORGE.

FROM THE MEDAL BY W. WYON, R.A. EXECUTED FOR
HIS ROYAL HIGHNESS PRINCE ALBERT.
ENGRAVED BY W. ROFFE, FROM A DRAWING BY F. ROFFE.

LONDON, PUBLISHED FOR THE PROPRIETORS.

would duly recognise the value of such a judgment as fostering and encouraging improved production, but it is altogether distinct and apart from the claims of the producer. If this principle be admitted, the possessor of a work may, in many instances, usurp the position and rights of its creator. The labour of long and diligent application, whose result brought to its originator but a very inadequate return, may now realise to its fortunate possessor a reward from which its producer is excluded.

This is no extreme supposition: the Exposition of 1861 offering as it does the first great opportunity of enlisting public notice, under auspices that will ensure a vast and valuable amount of appreciative and remunerative consideration, will induce all who possess works in which any improvement upon existing processes is involved, to submit them to the verdict of such a tribunal, and many such will thus secure the advantages of public commendation and deserved reward which have hitherto remained unknown and unremunerative. True, the last paragraph states that it will be for the jurists "to decide whether the prize should be handed to the exhibitor without previous inquiry as to the character in which he exhibits." But this is a very lame and impotent conclusion, the chance of the exhibitor having the prize handed to him without previous inquiry as to the character in which he exhibits, appears to us so manifestly and lamentably unfair, that it ought not to have been left to the decision of any body of jurors. What is here made the exception should have formed the rule. These matters rightly considered should have been subject to preliminary discussion, ending only, at least as to general principles, in a settled, determined purpose, upon which the necessary operations should have been based—whereas nothing definite has been resolved on, or at least so expressed, and all is left for after decision; and the consequence will be, that endless disputes, disappointment, and confusion, will likely mark the closing issue.

In justice to competitors, they should know distinctly and positively, without doubt or reservation, for what they are competing, and to what they have to trust. Either abolish prizes altogether, or regulate their location so that specific works may be undertaken for their gain. In the mass of uncertainty which now prevails, no work can be undertaken with any security that a prize will be awarded to such an effort at all, however successful it may be; and unless there be immediate and comprehensive details of procedure published, the necessity for which we have before enforced, there is every reason to fear a very inefficient and unsatisfactory termination.

Retailers should be required to state the names of the manufacturers of the articles they forward for exhibition. There is a disinclination, we understand, on their part to do this, arising from the fear that by giving publicity to the name of the manufacturers, orders may be sent direct to them. We think this fear altogether groundless. No respectable manufacturer would supply private parties at any other rate than the *retail prices*; added to which they would have to defray the cost of package, carriage, also incur risk of damage, loss, &c., which, in the comparatively small bulk that such orders contain, would be a very serious addition to the original cost. Of course, the retailer has to meet these charges, but from the increased bulk he requires, and the mutual arrangements between him and the manufacturer, they are rendered much less onerous. It will be only necessary for retailers to announce that the most approved works may be obtained at their establishments, to remove such a doubt altogether; for so far from finding their interests suffer by the Exposition in this respect, they may rely on a greatly extended demand.

The implied reservation of pecuniary grants in particular and special cases, as in the instance of workmen, &c., we cordially approve; but even this intention is left a matter of discretion and contingency, so that on this point, as on most others, the same unfortunate state of indecision and want of determination prevail.

And yet amidst all this doubt and perplexity, manufacturers and exhibitors are required, "at as early a period as possible, on or before the 10th of May, to forward a general list of the articles likely to be supplied." This, we think, there will be much difficulty in doing, as few, if any, are in such an advanced state as to form any accurate idea of the works they may have ready, or the space they may require.

Up to the present time there has been too much of the dilettanti air about the whole matter to suit the necessities of a National and International Exposition, fraught with such serious commercial responsibility.

To practical, earnest observers, it resembles too

much our youthful game of "make belief" without its hilarity and harmlessness; and unless this be promptly remedied, we shall find in the end (at least as far as England is concerned), that, though with all gravity and solemnity, that we have but been "playing at Expositions."

But the greatest of all the mistakes, has been the call upon exhibitors to send—somewhere and to someone—a list of articles intended for exhibition; a thing not merely most unwise to do but impossible to be done. First, who can say what objects he will be enabled to produce by the 1st of March next; and next, who will be so foolish as to inform all competitors as to the precise objects he intends to produce? We venture to assert that not one in one hundred will send in any such list.

We do earnestly hope that, all things considered, the Exposition of the Industry of All Nations will be held in London—not in 1861, but in 1862. There are abundant reasons for such a postponement; and we can see none against it. It is clear to all that the Commissioners are not prepared for it—of a surety the Manufacturers are not prepared for it—and the experience of each day furnishes convincing proof that the public are not prepared for it.

We might support this opinion by much evidence not to be questioned; several months have passed since the scheme was promulgated, and as yet sufficient moneys have not been collected to justify a commencement of the building; blunders have been committed which must be remedied—and remedies can only be provided by time. Confidence has been lost, which must be restored; this cannot be done hastily or soon.

From the first, we believed the call to have been too sudden; the trumpet blast was blown before we were armed for battle. But we had hoped, at all events, that the sinews of war would not have been withheld; had they been furnished freely and abundantly, with them we might have looked for a triumph. They have not, however, been supplied; and we do humbly and respectfully entreat His Royal Highness and the Commissioners to consider the policy—if not the necessity—of POSTPONING THE EXHIBITION.

ST. GEORGE.

FROM THE MEDAL BY W. WYON, R.A.

THE history of numismatics informs us, that the art of engraving dies for medals, distinct from coins or moneys, is of far more recent origin than either of the other arts to which the term "fine" may be applied. Among the Greeks, medals and medallions were very rare; the earliest information we have concerning them dating no further back than the time when Greece was under the dominion of Imperial Rome. The peculiarities of modern medals, by which is meant those that have been executed during the last five hundred years, is that they often exhibit the portraits of illustrious persons, not of royal or princely houses,—warriors, philosophers, statesmen, poets, &c. Apparently insignificant as these works of art may be, the genius and skill necessary for their perfect production are by no means of a common order; and the study of them by the historian has frequently thrown considerable light upon passages of history otherwise obscure; the information obtained is generally gathered from the inscription, legends, and dates which they supply. An art of so much national and individual importance, and one requiring artistic talent of a high degree, demands some recognition on the part of those who have Art-honours to confer; Mr. Wyon's place among the members of the Royal Academy, is a position to which he is justly entitled as the first die-engraver of our time.

His Royal Highness Prince Albert, with the desire to encourage every branch of Art among us, of which we have had, and still have, so many proofs, some time back commissioned Mr. Wyon to execute for him a medal of "St. George,"—the titular saint of his adopted country; and the artist's design of the subject is seen in the engraving which Mr. Wyon, with the Prince's permission, has kindly permitted us to make. The composition is most spirited, scarcely if at all inferior to some of Flaxman's, and the drawing of the horse and his rider is most admirable. The former was modelled from the Prince's favourite horse "Imaun," at Windsor. The inscription on this side of the medal is *TREV UNDFEST*—"Faithful and Firm;" the obverse bears a portrait of the Prince, who sat to Mr. Wyon for the purpose; with the inscription *ALBERTUS PRINCIPES VICTORIE REGINÆ CONJUX*, and the date of the year 1846. The medal is not large, about two inches in diameter, but the workmanship is exquisite.

WORKS OF THE LATE WILLIAM ETTY, R.A.

THE genius of William Etty has been fully exemplified in the late exhibition of his collective works at the Society of Arts, but his great industry, patience, and perseverance, remain to be seen in the studies, sketches, and copies he has bequeathed to the world; these are to be disposed of by Messrs. Christie and Manson on the 6th of May, and will occupy six days in the selling. Few men have left such a record to the student in Art of the necessity as well as the service of earnest application in its attainment; these studies and sketches contain the history of Etty's life; the schools and studio were the arena whereon he fought and achieved the laurels which taste accorded him. The characteristics of the mind of Etty are made fully manifest in these progresses of his thought towards subsequent perfection, and many of the sketches furnish happy illustrations of the careful study which insured success to the finished works of which they formed the prototype; a few of the studies convey the idea that the mind has been sportively playing with the subject prior to its grasping more general details, and that the conception of the painter was trying the range of his fancy before he could trust himself to the embodiment of his imaginings.

The autobiography of Etty* was penned but a few short months prior to his decease; the narrative was highly characteristic of the painter's great and noble mind—quiet, unobtrusive, and full of simplicity, yet at times bold, vigorous, and fervent—earnest in "his calling," which was of nature's own creating, born within him, and first evidencing its existence on the floor of his father's mill, and afterwards demanding exercise and tutorage amidst the arduous duties of a painter's office; then struggling with all the difficulties that Art demands, even of its most gifted children, until the world acknowledged in the "Coral Fishers," and "Youth at the Prow," that one of no ordinary talent was working his quiet way onward towards the steep where "Fame's proud temple stands."

The studies and sketches at Messrs. Christie and Manson's are evidences of deep study, while they take as high a position as the works of any other painter of modern days. They are a school for study, inasmuch as the sketches evidence the progress of thought and skill in Art, and the copies vie with the originals; it has even been said, that in one or two instances, the great originals have been excelled.

The late William Etty was often urged to convey his thoughts to paper for the benefit of young artists, and it is to be regretted that his well-stored mind and brilliant genius have left no record of his own thoughts and reflections on Art to guide and direct the future aspirant; but from his early letters, and from his correspondence when in Italy, much of interest may be culled identifying his classic feeling in all relating to Art with that enjoyed by the most fervent and poetic minds. Those who knew Etty will say that he lived but for "Art," not under the contracted view of painting merely, but paying it due homage when he found it in any work bearing the authentic stamp of genius, confining it to no school or period.

Among the great number of Etty's works consigned to the rooms of Messrs. Christie, there are a few paintings in style and originality equal to some of his most famed productions; these are of course but few, for the demand for his works direct from the easel had of late years greatly exceeded the supply, and at his decease there were several in due course of execution.

It is to be regretted that he had no school, no young and kindred feeling identified with his own amiable and artistic mind; none who can retrace his thought and again shadow forth the genius of the great artist. The works included in this sale are open, and very fairly open, to criticism; but they do not tend to disparage the celebrity of the artist, for the greater portion of them were not painted with any view to the public eye, being, as they are designated in the catalogue, merely "sketches and studies;" but if they be regarded as the progressive scholastic efforts of genius through a series of years, they will then become highly instructive and interesting.

Etty sleeps in his own native and much beloved city, the time honoured Ebor. A tomb marks his resting place in St. Olave Marygate Churchyard; thus York is honoured by his grave, as it was by his living residence, and his name will be revered there while Art holds rank in the land.

* In the *Art-Journal* of January and February, 1849.

ART IN THE PROVINCES.

BELFAST SCHOOL OF DESIGN.—During the past month this institution has been opened with an inaugural address by the President, Lord Dufferin, in which his lordship with much tact and ability pointed out many errors in public taste which manufacturers had been hitherto compelled to gratify, such as the "pine-pattern" on ladies' shawls, and the peacock in papier-mâché works; the one adopted from India, the other from Japan, and both monstrosities, like the willow pattern plate, made sacred and indispensable by long (and wrong) associations. This his lordship showed might be well removed by a more artistic education given to workmen, and a cultivated taste to consumers, both of which the establishment of such schools might effect, as well as aid home-manufacturers; and he instanced the outlay of 60,000*l.* yearly for labels to linen, which he confidently predicted might be made at home.

THE GREAT EXHIBITION OF 1851.—A meeting was held in this town (March 23,) pursuant to an invitation from the mayor, but as that functionary was absent, attending the great dinner at the Mansion-House, in London, the chair was taken by Mr. J. P. Ferguson. The Lord Bishop of Down, and other influential persons addressed the meeting. The importance of Ireland taking an active position in the movement was especially dwelt upon, "and then," to use the words of Mr. Holden, one of the speakers: "they might tell the world, that if they wanted French cambric, or fine sewed muslin, they must come to Belfast for it; that they need not go to Damascus for damask, nor to Holland to get brown holland," and thus the proceeds of Irish industry, might be known, and valued.

CARLISLE.—An exhibition of Painting and Sculpture, the works of British artists, will open at the Athenæum, Carlisle, on the 16th August, 1850, under the patronage of the Earls of Carlisle and Lonsdale, and the principal men of the county.

EXPOSITION OF ART AND MANUFACTURE AT DEVONPORT.—The Devonport Mechanics' Institution has decided on the formation of an exhibition, comprising works in the Fine Arts, models and machinery, scientific inventions, specimens of natural history and antiquities, and in fact any objects which have generally found a place in such collections. The accessible position of Devonport, situated on the borders of Devon and Cornwall, and surrounded by a large maritime, commercial, agricultural, and mining population, renders it exceedingly eligible for exhibitions of this nature. With a view therefore of affording the inhabitants of the western counties an opportunity of extending their practical acquaintance with the works of Nature and Art; and more particularly to encourage those peculiar branches of Art and Manufacture, upon the development and improvement of which our social welfare mainly depends, it has been determined to commemorate the opening of the New Hall and Subscription Rooms of the Institute, with a Grand Exposition of works of Art, Manufactures, Natural Products, &c., to be held during the month of August, 1850, when a series of Premiums, Medals, and other honorary rewards will be offered for the best productions in each department. It is also intended to offer money prizes for the best essays on the best methods of reclaiming the waste lands of Dartmoor, and profitably employing workmen; and for the best paper on the natural products of Devon and Cornwall. The utility and comprehensiveness of the scheme are apparent; and we trust that it may meet with all the success it so richly merits.

SUFFOLK FINE ARTS ASSOCIATION.—The first meeting of the Association, has been held, during the last month, in the Town Hall, Ipswich, to receive the report of the Provisional Committee, and to nominate the future executive. The establishment of an annual exhibition of works in painting, sculpture, architecture, and engraving; the formation of a collection of works of Art; and the delivery of lectures on subjects connected therewith, are the proposed objects to be carried out. Suffolk has already given to the Arts many brilliant names, and we hail with pleasure the success of the present movement.

MANCHESTER.—The Grand Exhibition of Specimens of practical science, manufactures, and Art, is opened at the Royal Manchester Institution, and comprises articles which will interest alike the lovers of painting, sculpture, and the useful Arts, all of which are to be seen within the walls of the building, furnishing instructive gratification.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—A brief discussion has taken place in the House of Commons relative to the Royal Academy. In answer to a question by Mr. Ewart, Lord John Russell said:—

"It was the wish of the Government that the National Gallery should be devoted to the reception of works of Art, at present belonging to the nation, including the pictures of the late Mr. Vernon, and any others that might be given to the country. At the same time, George III., having given the Royal Academy rooms in Somerset House, and various privileges, with a view to the founding of a national school of Art in this kingdom, by means of which the Academy had been enabled to maintain schools both of sculpture and painting, it was due to the Royal Academy, as well as desirable in a national point of view, that the Academy should have it in their power to carry on their schools. The Government, therefore, did not think it right to ask the Royal Academy to give up the rooms which they possessed in the National Gallery for the reception of national works of Art without proposing that the House of Commons should grant that body a sum of money to enable them to obtain a site for a building which they might devote to the purposes to which the rooms they now occupied in the National Gallery were applied. As this arrangement could not be effected immediately, it of course implied that room could not, at once, be found for the Vernon collection in the National Gallery; but in the course of the present session the Government would introduce a bill into the House to accomplish the object at the earliest possible moment. In the meantime Marlborough House, which was recently in possession of the Queen Dowager, had been given up to the Crown, and was destined to be the residence of the Prince of Wales; but Her Majesty had been graciously pleased to declare that for the present, and for two years to come, the pictures of the late Mr. Vernon and any others that might within that period be added to the national collection, should be placed in Marlborough House for the purpose of being exhibited to the public."

The debate which ensued was chiefly remarkable for the fact, that all the speakers exhibited unmitigated hostility to the Royal Academy; and were singularly unanimous in opinion that the country owed nothing to the Royal Academy, and consequently that any grant of public money they should oppose. This feeling is to be deplored; it is irrational as well as unjust; but if the Royal Academy will do nothing to remove it, it cannot but produce a disastrous influence upon that body, and, we greatly fear, upon Art. We shall have much to say on this subject when it comes before us in a more tangible form.

MEDAL FOR MAJOR EDWARDS.—Mr. Wyon, R.A., has been commissioned by the East India Company to prepare a die for a gold medal, to be presented to Major Edwards, in acknowledgment of the eminent services rendered by this officer during the recent war in the East. As it is intended solely for the Major, the die, we understand, will be destroyed when the medal is cast, so that no duplicate shall exist. Such a testimonial is of very rare occurrence; so rare, indeed, as to have but one precedent, as far as we can ascertain, and that was in the case of Blake, the distinguished admiral of the Commonwealth, for whom a medal was struck, from a design by Thomas Simon, the famous medallist of that period. This medal passed through a succession of owners till it was purchased by William IV.; it is now, we believe, in the possession of her Majesty.

MEDAL FOR THE ARMY OF THE PUNJAB.—We have been favoured with a sight of the model in wax, designed and executed by Mr. Wyon, R.A., for the medal about to be presented, by the East India Company, to Lord Gough and the officers and men who served in the late war in the Punjab. The obverse, as a matter of course, contains a portrait of the Queen; on the reverse, a group of Sikh chiefs dismounted, are presenting their swords to Lord Gough, in token of submission. The veteran commander of the victorious forces is mounted on a beautiful Arabian charger, which Mr. Wyon modelled from the life; in the background is seen a number of Sepoy troops, with such other objects as a field of battle at its

termination discloses; the usual accompaniments of an Indian landscape, among which is a group of noble palm-trees, complete the composition. The entire design is exceedingly beautiful, but the figure of Lord Gough on his charger is spirited to a degree; we have rarely seen a work of its class which has pleased us better.

SUBURBAN SCHOOLS OF DESIGN.—The advantages which Paris affords to the artisan in the branch schools of design scattered over the various arrondissements, and the want of which has been so much felt in London, is now about to be remedied, as we hinted last month, by the formation of one in the populous parish of St. Pancras. On Tuesday evening, the 9th, a meeting was held at the National School Room of that parish to promote the formation of schools in this neighbourhood for the instruction of workmen and others in drawing and modelling. The chair was taken by Mr. S. C. Hall, F.S.A.; and on the platform were Lord Compton, Professor Donaldson, Mr. G. Godwin, Mr. Latham, Mr. Fenton, Mr. Fairholt, Mr. Seddon, the Rev. Dr. Laing, Mr. Cave Thomas, Mr. C. Lucy, Mr. J. N. Warren, &c. Before the commencement of the proceedings, upwards of six hundred persons had assembled, the majority of whom appeared to be working men and apprentices, and who manifested throughout the evening a warm interest in the object of the meeting. A prospectus of the intended "North London School of Drawing and Modelling" was circulated in the room. It fully recognised the value of the Government School of Design; but stated that the great distance of that establishment from the localities inhabited by many workmen, virtually excluded them. On these grounds it was proposed to establish, in various parts of the metropolis, local artisan schools—the neighbourhood of Camden Town being selected for the first of such establishments. A school was proposed to be opened in that district for instruction in drawing and modelling, on payment, by adults, of 1*s.* 6*d.* per month, and by lads under fifteen years of age of 1*s.* per month. The school to be open three evenings in each week. The Chairman opened the proceedings in an address, in which he forcibly urged the importance of Art-education to the several classes of operatives. The school now proposed was actually formed, a room capable of accommodating two hundred students had been engaged, and half-a-year's rent paid. Subscriptions had been raised amongst manufacturers, artists, and other gentlemen of the neighbourhood, and he hoped that subscription would be aided by the shillings of the workmen, so that the plan might be successfully carried out. Though chiefly intended for adults, the school would be open also to the young; to the sons, and he hoped even the daughters, of working men. This committee would give their best attention to its conduct and management, and he had much pleasure in stating that instruction would be given to the students by Mr. W. Cave Thomas, whose genius had been so justly rewarded in the Westminster Hall exhibition, and whose education in Germany and Italy, and more particularly his knowledge of the application of Art to manufactures, peculiarly qualified him for the task. Though at first drawing and modelling only would be taught, the establishment must, in fact, become a school of design. He hoped none of his hearers would be deterred by the idea that it was too late to learn; and to refute that notion he referred in animated terms to many of our greatest men of practical genius, who were thirty years of age, or upwards, before they adopted those pursuits, or made those great discoveries, which had rendered them famous. English workmen had the strongest capacity for any species of instruction; but in the approaching exhibition they would have to compete with those who were well trained by many years' practice and improvement in Art-manufacture; yet if such schools as that now contemplated were extensively adopted, he was confident an exhibition of 1856 would place this country far above every competitor. Lord Compton, Mr. Donaldson, Mr. Godwin, Mr. Fairholt, Mr. Seddon, and other gentlemen addressed the meeting, and much good feeling was displayed between employers and workmen. Mr. Warren, the secretary, explained that the

room which had been taken was in Mary's Terrace, High Street, Camden Town, that it would be opened on the 1st of May. Altogether we have never witnessed a more gratifying opening meeting. The large room was crowded by attentive listeners (above six hundred in number), and when we consider that the school is to be located in a neighbourhood the most remarkable in London for the number of artists who reside in it (more than a third of the members of the Royal Academy among them), we cannot but hope that the interchange of feeling between artist and manufacturer will be conducive to the best results.

THE EXHIBITION OF 1851.—At the meeting of the Royal Commission, no fewer than two hundred and twenty-nine designs were submitted to the notice of the members, for the building to be erected in Hyde Park. One hundred and twenty-eight of these designs were by London residents, fifty were sent from provincial towns in England, six came from Scotland, three from Ireland, and seven were sent anonymously. Our continental neighbours have also brought their experience to bear upon it, for, among the rest, were thirty-four designs contributed by foreigners.

EXHIBITION OF 1851.—Fifty-one of the committees established for the furtherance of this national work have made a return of their first subscription lists to the Royal Commissioners. We believe the sums announced were—Bath, 89*l.*; Belfast, 315*l.*; Bingley, 82*l.*; Birmingham, 333*l.*; Blackburn, 400*l.*; Bolton, 470*l.*; Bradford, 1100*l.*; Bridgenorth, 17*l.*; Bristol, 527*l.*; Bristol (ladies), 6*l.*; Cambridge (town), 119*l.*; Cambridge University, 109*l.*; Canterbury, 23*l.*; Cardiff, 95*l.*; Derby, 259*l.*; Devonport, 63*l.*; Dover, 27*l.*; Dudley, 245*l.*; Falmouth, 20*l.*; Gloucester, 67*l.*; Guildford, 41*l.*; Halifax, 561*l.*; Hartlepool, 39*l.*; Hereford, 97*l.*; Huddersfield, 784*l.*; Lancaster, 83*l.*; Kendal, 105*l.*; Kensington, 221*l.*; Leeds, 1283*l.*; Llanelly, 120*l.*; London and Westminster, 28,360*l.*; Ladies' Committee, 975*l.*; Manchester, 3300*l.*; Newcastle, 414*l.*; Newcastle-under-Lyne, 50*l.*; Newport, Monmouth, 33*l.*; Norwich, 330*l.*; Nottingham, Oxford, Preston, 200*l.*; Ramsgate, 34*l.*; Sheffield, 844*l.*; Stafford, 29*l.*; Stirling, 38*l.*; Stockport, 292*l.*; Tamworth, 33*l.*; Tewkesbury, 20*l.*; Warrington, 110*l.*; Wexford, 3*l.*; Wigan, 174*l.*; Whitehaven, 65*l.*; Windsor, Eton, &c., 238*l.*; Wolverhampton, 237*l.*; York, 120*l.* In addition to these returns, it was announced that the Royal Academy had voted 500*l.*, and the Mercers' Company, 100*l.*

THE COLOSSEUM.—The Easter holidays have been the occasion of adding another to the many attractions of this, the most refined and beautiful of our places of public amusement and intellectual gratification. A view of the Tête Noir Pass and the lovely valley of Trent, embracing a torrent of real water, is the new feature to which we allude. The activity of the proprietors in thus adding to their exhibition whatever may be most conducive to public gratification from time to time is deserving of due notice and patronage.

ELKINGTON'S ART GALLERY.—The Messrs. Elkington have devoted the floor immediately over their Electro-Plate Show-room, in Regent Street, to an exhibition of Bronze Statuary, Antiquities, and Fictile Ivory; all executed by them, in a manner most satisfactory. To ensure this they have been assisted by excellent native artists; and have produced, by means of Electro-deposit, Bronze Statuary, and other first-rate works of Art, unknown in England except as matters of importation; and which, they hope to prove, may be as well effected by home manufacture. It is on the judicious patronage of the tasteful and the wealthy they must depend for the successful results of their efforts. This can best be effected by enforcing a higher standard in matters of artistic taste than has hitherto marked the progress of British manufactures. It is completely within the power of the elevated classes to compel this improvement, by resolutely withholding their approbation from all inferior works; but, at the same time, yielding a ready preference for all home-made productions which prove of equal merit with foreign as relates to artistic design and execution. The collection of Bronzes com-

prises faithful busts and basso-relievos, from the most celebrated works of Ancient and Mediæval Art. Electro-deposited Shields and Dishes, some by Michael Angelo and Benvenuto Cellini; copies of the rarest vases, cups, and lamps, from Pompeii and Herculaneum, and many new and beautiful designs in Fictile Ivory, in which, at a moderate price, very excellent imitations of ivory-carving may be attained. The great care and skill which characterise the whole of these productions do the greatest credit to the manufacturer, and will well repay the visit of the tasteful lover of Art whether ancient or modern.

ILLUSTRATED LECTURES ON NORTH AMERICA.—Under this title, Mr. G. Harvey (an American artist of considerable reputation) has undertaken to illustrate the scenery, resources, and progress of America—north of Virginia, and including Canada—in a series of sixty-three views, to be brought forward in various lectures, and which show the peculiarities and social condition of the country. They are painted on glass, and exhibited by means of the lantern, but are superior to that class of painting in general; they all strike the spectator forcibly by the apparent truthfulness of each view, and embrace scenes of forest life, and the general peculiarities of the country, in a manner which cannot fail to instruct and gratify the visitor. Mr. Harvey has also a large series of drawings of English and American scenery on view in the day-time in the same gallery, situated next door to the Haymarket Theatre.

ARTISTIC PIANO.—There is a magnificent piano at present in the possession of Mr. Walesby, of Bond Street. The case is most elaborately decorated in rare woods, representing fruits, flowers, insects, and birds, with all the delicacy and truth of a painting. The instrument is a striking example of the high taste which may be exercised in this branch of manufacture.

GRADUATED PLUG FLOWER-POT.—A properly graduated supply of water to flower-pots has long been a desideratum among horticulturists, and this has now been effected by Messrs. Oliver, of Regent Street, who have constructed a sort of double pot, the inner one of porous clay, the outer provided with a double plug, which graduates the amount of water between them. The great advantages which will result from this very delicate and useful invention cannot fail to make it universally acceptable; while the tasteful ornament upon the pots renders them a fitting decoration for any apartment.

MR. F. R. PICKERSGILL, A.R.A.—Our attention has been directed to an error which appeared in our memoir of this artist. We had understood that no relationship existed between him and the Royal Academician of the same name; but we are informed that the younger member is nephew of the elder, Mr. H. W. Pickersgill.

DIORAMA OF THE OVERLAND ROUTE TO INDIA.—A moving diorama on a large scale is now exhibited in Regent Street, which illustrates the route of the overland mail to India, depicting every object worthy of notice on the journey from Southampton to Calcutta. The series comprises strikingly original representations of the many picturesque and beautiful localities which the traveller visits in his journey, and the points of view selected are interesting and novel. The journey over the desert is admirably set forth, the blank wastes of sand, the glaring smothering sunlight, and the midnight camp, are all wonderfully rendered, giving a reality to the scenes, which completely dispels the idea that we look only on a painting, and we almost feel the heat and oppression of the Desert. The scale on which these views are executed is admirably adapted to secure the most minute traits of scenery in all its peculiarity of character, and to give us the best possible notion of the entire route. Our intimate connection with the East cannot fail to make this series of views of general interest to all, while the admirable manner in which they are painted must call forth the warmest eulogium of the lover of Art.

PROUT'S PANORAMA OF AUSTRALIA.—A series of views from sketches made in Australia by Mr. Prout, is now exhibited at the Western Literary Institution, Leicester Square; they

comprise the principal points of attraction in the colony, and show the peculiar features of its landscape scenery, which in some instances is very characteristic and beautiful. The views of the penal settlements exhibit the peculiarities of convict life in all its distressing forms, and the anecdotes with which the lecturer enlivens his local information tend toward the clearer comprehension of the same phase of society. We only regret that these views are exhibited by means of the lantern, as painted glass cannot give that clearness and solidity to them which they ought to have. Dissolving views are very good things in their way; but they are not sufficiently high in character for a subject of primary importance.

THE NELSON COLUMN.—On the Royal Academy side of the monument is now placed Mr. W. F. Woodington's bronze panel, the subject of which is "The Battle of the Nile." This it will be understood is Mr. Woodington's own work—we say this—because it will be remembered that on the death of poor Watson he was charged with the finishing of the design of the latter. The incident selected by the artist is the rejection, by Nelson when wounded, of the aid of the surgeon, expressing his wish to wait his turn. The work is eminently qualified with that refined sentiment which distinguishes the productions of the artist. It has been cast in bronze by Messrs. Moore & Fressange, in whose hands are also the panels of the other sculptors, Watson and Ternouth, both of whom are dead. We may observe, that the figures in the work of Mr. Carew are not so large as those in the other three; but to what extent this discrepancy may appear on the column cannot yet be determined.

ARTISTS' BENEVOLENT FUND.—We were pleased to meet a tolerably numerous company at the anniversary dinner of this excellent Institution, at the Freemason's Tavern, on the 23rd of March; still it would have gratified us yet more to have seen the artists muster in greater strength, especially those whose rank and position carry weight with them, and whose presence at a social gathering like this shows the interest they take in the Society, and affords encouragement to the younger men of the profession who are glad of an opportunity of meeting their "elders." The chair was occupied by C. B. Wall, Esq. M.P., supported by B. B. Cabbell, Esq. M.P., R. H. Solly, Esq., Sir W. Ross, R.A., Messrs. Uwins, R.A., J. D. Harding, G. Lance, E. W. Cooke, G. Godwin, &c. &c. The evening passed off most harmoniously, while the subscriptions announced by the secretary amounted to nearly 500*l.* including a donation of 100*gs.* from Her Majesty. The operations of this Institution might be far more widely extended with increased means;—means which artists themselves ought to be the first to place at the disposal of the executive, if only for the advantage they might possibly find occasion to derive from it in the hour of need.

MOSAIC PICTURES.—Mr. Ganser of Munich, an artist of the school of Schwanthaler, and who is celebrated there for his powers of construction of mosaic pictures, which rival the famous works of antiquity, has arrived in London, where he intends to practise his Art. We have seen two table tops executed by this artist at his temporary residence in New Burlington Street; one delineating the parting of Ulysses and Penelope, the other a rich border enclosing a coat of arms. The colours and the distinctness of drawing are admirably rendered, and the true feeling of the antique mosaic preserved. This artist has sufficiently proved his ability and taste in the construction of different pavements in marble mosaic, which are placed in the Pompeian Villa of King Louis near Aschaffenburg.

THE ILLNESS OF THOMAS MOORE is, we fear, drawing to a close; and probably, within a short period, he who has been, for half a century, "the poet of all circles and the idol of his own," will be immortal as his works. We should not anticipate this calamity, but that ere long some public effort may be needed in order that the poet may rest in Westminster Abbey, and not at Sloperston, in accordance with his own wishes; nor in one of the Irish glens made famous by him, as some of his Irish friends seem earnestly, but we think unwisely, to desire.

REVIEWS.

SPECIMENS OF ORNAMENTAL ART OF THE CLASSICAL EPOCHS. By LEWIS GRUNER. Published by T. M'LEAN, London.

A work of importance and beauty equal to this it does not often fall to our lot to notice in our pages. Whether we consider the ability with which it is executed, the judgment with which the subjects are selected, or their innate value to the student of ornamental Art, we are bound to award the highest praise. We have already found occasion to notice the singular merits of this work in our January number; it will now fall within our province to give some detail of its contents, in order that our readers may be aware of the mine of ornamental wealth therein contained, and which ranges from the Greek and Roman period until the seventeenth century, embracing the finest examples of enriched designs of each period. They are not confined to ornament in the abstract, but comprise such articles as cups, armour, book-binding, &c., in which florid design is visible. It will thus be seen that the work is by no means limited to the architect or house-decorator, but has claims on the consideration, and is for the use of, all. Dr. Braun, in his preface, remarks very truly, that a work, like that before us, presents immense advantages to those who are desirous of acquiring a more profound knowledge of the first principles of beauty. The examples it contains, are, perhaps, not so much adapted for being carried literally into application, as for showing in how masterly a manner difficult problems have been solved by the greatest artists of different epochs, under the most varied circumstances and conditions. It is only in this sense that such a collection can afford the means of improvement to be derived from a well-directed study of the works of Art already existing. We must proceed in our analysis by the method which the practical chemist adopts to enable him to arrive at a knowledge, not only of useful substances, but even of the very elements of which they are composed. Such an intimate and reciprocal connection between Art and common life is distinctly shown in the examples in the work before us. We see how mere dead walls become instinct with life under the hand of the skilful artist. The vigour and beauty of the paintings of Pompeii attest the power possessed by its early decorators; and which certainly originated in the mind of Raphael a similar mode of rendering walls exponents of Art. Considering these in all their fanciful arrangements of form and colour, they have merited and received the homage of all lovers of the beautiful; but M. Gruner has shown in his plates of ornamental borders of flowers and fruits, arranged from nature, how extremely simple such things may be, and yet how lovely. The plate of the hawthorn is especially good, inasmuch as it clearly shows the wondrous applicability of nature; in one instance the rich clusters of red and white flowers contrast beautifully with the fresh green leaves; in the other we have the bunches of scarlet fruit, and the sere and yellow leaf of autumn. The contrast is very forcible; so much so as to give a totally different character to the design. The pervading tints of these beautiful plates also display the truest principle of the arrangement of colour, and again prove how well a study of nature can bring in constant use the highest principles of Art. The plates of the French bean and convolvulus are also lessons of the same useful kind; and the many plates of antique foliage which are given in this work from marbles and terra-cottas, show how the truest and most pleasing of decorations in all ages have resulted from a due study of nature. The plates of mural paintings in the Casa de Bronzi, at Pompeii, as well as the Medieval examples of decoration given in this work, exhibit an archaic treatment of natural forms which is of a totally distinct order, but which is abundantly available to the decorator. Indeed, we may conclude by observing, that so varied and useful are the contents of this sumptuous volume, that we shall not fail to recommend it warmly to their notice and use.

AN INQUIRY INTO THE SUCCESSION OF STYLES IN RENAISSANCE AND POINTED ARCHITECTURE IN FRANCE. By THOMAS INSKER-LEY. Published by J. MURRAY, London.

This is no mere compilation or review of French architecture got up at home by aid of a comparison of published works and opinions, but the result of five years travel and study in France of the principal ecclesiastical edifices it contains. What the author has to say is said briefly and clearly; and his notes on buildings are all lucid and useful, detailing the chief points worthy of observation. The French antiquaries of the last century were

chiefly distinguished by their love for ante-dating their ecclesiastical edifices, and this they did to an unreasonable extent: it has fallen to the lot of modern investigation to set them right on this point; and foremost in the field have been our own countrymen. The author of the present work has brought curious and conclusive evidence from ancient chartered documents to prove the period when the principal edifices were erected, which is exceedingly valuable. He believes that no absolute reliance can be placed upon any date more remote than the commencement of the eleventh century for any one; and that the church of Ronceray in the City of Angers, founded by Foulques Earl of Anjou, and dedicated to the Virgin in the year 1208, is one of the earliest. He deduces from the fact of the wars and plagues which ravaged France from the accession of Philip de Valois in 1338, until more than a century afterwards, the paucity of architectural examples of a decorated style, embracing new tastes. The work is carefully and thoughtfully compiled, and will be a useful text-book of dates for the architectural student; we cannot, however, but regret the want of plates, which would have rendered it of much greater value, and which we shall hope to see in a new edition whenever that is required.

AUTHENTICATED TARTANS OF THE CLANS AND FAMILIES OF SCOTLAND. W. & A. SMITH, Mauchline, Ayrshire, Scotland.

This is a book possessing peculiarities of a remarkable order. It is not the production of a bookseller, but of a firm which have rendered themselves famous by the manufacture of snuff-boxes and other objects of a minor character into which the tartan is introduced; and the manufacturers have devoted much careful thought, much profitable labour, much genuine enthusiasm in the production of this really national book. We have frequently had occasion to remark that undertakings which upon the Continent would require and obtain government sanction and aid, without which they would not appear, are not unfrequently produced in our own kingdoms by the result of individual labour and expense—as nobly and as effectively. The garb of the Highland Clans is here given in all its brilliancy or variety by the aid of colour-printing of a novel and peculiar kind. It is well observed by the author, that although various works have been brought out in which it has been attempted to exhibit the Clan Tartans by means of lithographic printing or colouring with the hand, it must be obvious to those familiar with the lithographic printer's art, that no good imitation of woven tartans can be produced by such means. The great difficulty of printing close parallel lines in different colours, and the impossibility of securing the beautiful secondary and tertiary tints produced by the interlacing of the different coloured threads, when transparent colours are laid one upon another, render the results of any mode of printing or print-colouring yet known but a poor and feeble imitation of the beauty of the woven fabric; but this mode of producing the intermediate tints, on which so much of the beauty of the tartan essentially depends, is produced in the most natural manner by the Mauchline machine-printing, in the establishment of the authors, simply because it is a weaving with colours; for exactly as each thread of the web is successively introduced, so each line of colour in the specimens of tartans given in this work is drawn in succession, and thus produces the desired result by the same harmonious commingling of the primary colours. It is this latter arrangement which has made the tartan an object of admiration alike to natives and foreigners, and given it the approval of the highest artistic taste. West has remarked, that "great Art, that is to say, much knowledge of the principles of colouring with pleasing effect, has been displayed in the composition of the tartans of several of the clans, regarding them in general as specimens of natural taste, something analogous to the affecting but artless strains of the native music of Scotland." There are in this volume sixty-nine examples of clan and family tartans produced in the most perfect manner, thread for thread, and tint for tint, and accompanied with a concise, but useful, and satisfactory notice of the family or sept who wear them. Prefixed to the whole is a very excellent introductory essay on the Scottish Gael by a member of the Society of Antiquaries of Scotland, which is carefully and conscientiously written, and in which the peculiarities and merits of the race are fully and properly descanted on. There is also appended a useful map of the Highlands of Scotland, in which the territories of the various clans are carefully defined.

From what we have said, it must be apparent that this very curious volume presents attractions of no ordinary kind. To us "Southrons" it is

particularly curious and valuable, and will tend to the proper advancement of our knowledge of the habits and manners of the Highlander. It is no uncommon thing to find persons calling any piece of cloth of Scottish pattern "a plaid," forgetting that that is an article of dress, and the pattern is no plaid but a tartan. This characteristic garb had begun to be lost sight of, until the interest with which Scott and others had invested their native land and its history raised the question of old usages, and excited a new ardour for the vestiges of past times. Then it was found that in spite of the enactment of 1747, devised for the purpose of eradicating every vestige or memorial of Highland clanship, and which made the wearing of the old Scottish dress a crime, exposing all guilty of it to prison or transportation; that portions of the old tartan consecrated by many an historic event, or hard fought party-battle, had been religiously preserved by the elders of families, and were triumphantly brought to light to adorn the Court of George IV. at Holyrood; since then it has been generally manufactured in all its varieties, and extensively adopted, the practice having received the patronage of her present Majesty, who so gracefully adopts whatever is national and good in each of her kingdoms. It has been the object of the authors of the present volume to give an authentic standard for "the sets of the clans" as a guide to all manufacturers, for which purpose no expense nor trouble has been spared, and we thus have an excellent authority and a beautiful book, worthy alike of the subject and the projectors.

THE ACQUITTAL OF THE SEVEN BISHOPS. Engraved by S. W. REYNOLDS, from the Picture by J. R. HERBERT, R.A. Published by T. AGNEW, Manchester.

Had the painter of this picture searched the entire History of England for a subject calculated to excite the interest of all classes, he could not have selected one more effectual for his purpose than that he has chosen. The painter of history is a missionary for good or for evil, his teaching is often more powerful than the pen of the writer, or the eloquence of the orator, inasmuch as he enables us to see what these only offer to the imagination, which too often takes an erroneous impression; the eye is rarely deceived by false appearances of realities. The people of Rome were stirred to meeting against the tyranny of their nobles by an allegorical picture placed in the Forum, it is said, by Rienzi; and there cannot be a doubt that the first impulses to a holy and devout life may be traced in many, to the contemplation of sacred art. The trial and acquittal of the seven bishops for refusing to order the clergy of their respective dioceses to read, publicly in their churches, the celebrated "Declaration for liberty of conscience," promulgated by James II., was a grand feature in the history of this country, the completion and confirmation of all that had previously been done to establish our civil and religious liberties; the resistance of these courageous and noble minded prelates to the jesuitical edict of the monarch secured to us the Protestant faith, and effectually checked any subsequent encroachment that despotism might have contemplated. Here was a grand subject for the painter's skill, and Mr. Herbert entered upon it with an adequate sense of its importance, and a determination to throw into his work every energy of his mind. The result is a picture worthy of its theme, and most honourable to the artist; it was exhibited at the Royal Academy in 1844 (with that of "Sir Thomas More and his Daughter," engraved for the present number of the *Art-Journal*), when we awarded it the highest praise as one of the most meritorious productions of the English School. There is no surer standard, nor one more severe, by which to test the composition and material of a picture, than an engraving after it, when the eye is not allured to a false estimate of its beauties by the glow of colour and the diversity of hues. We confess that our original opinion of this is in no way changed by the transformation it has undergone; the beautiful daylight effect is still retained, and the breadth of chiaroscuro remains unbroken; the various groups which compose the scene include about one hundred and fifty figures, yet each group seems in its proper place, and all are in perfect harmony of keeping.

Mr. Agnew is entitled to all praise for his enterprise in bringing out a work of so elevated a character and of such national interest; for it ought not to be forgotten that the features of the chief actors in this great dramatic scene are, for the most part, from authenticated portraits; a value is therefore attached to the engraving over and above what would accrue to the mere ideal representation of an important event. The publisher need not fear the success of his undertaking.